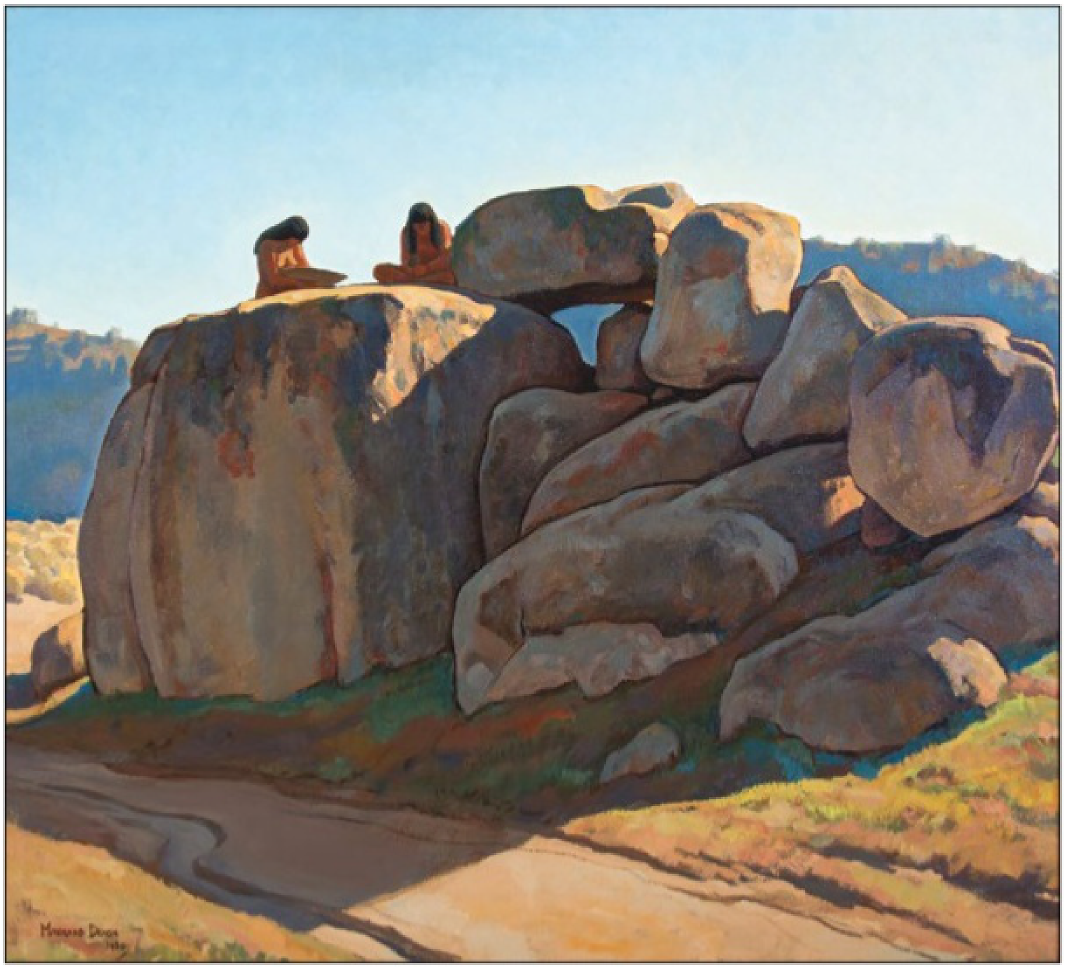
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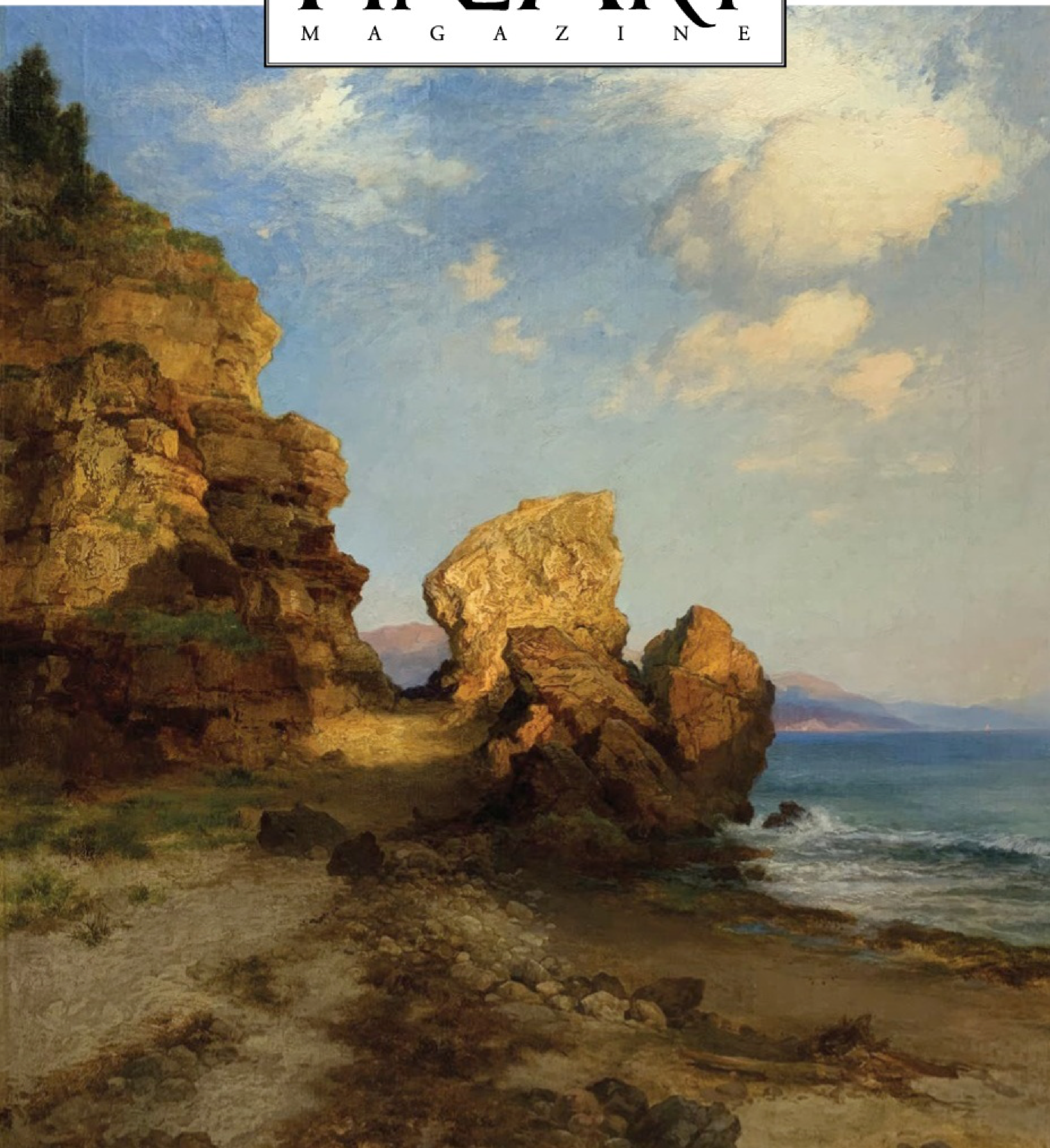
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PREVIEWING UPCOMING EXHIBITIONS, EVENTS, SALES AND AUCTIONS OF HISTORIC FINE ART

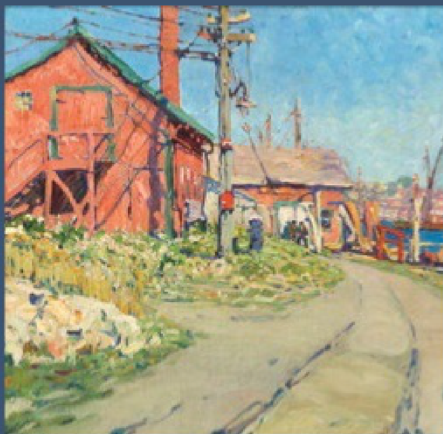
AMERICAN FINE ART MAGAZINE

ISSUE 50

MARCH / APRIL 2020



Well-Behaved Women Seldom Make Art History



Jane Peterson (1876-1965)



Gertrude Fiske (1879-1961)



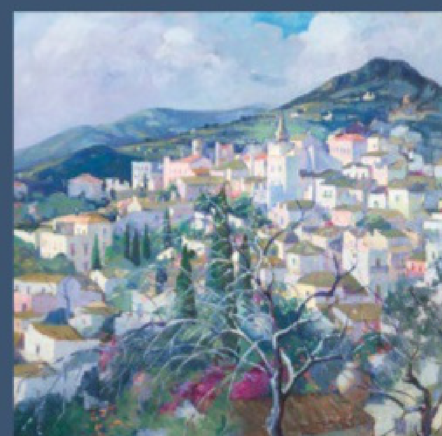
Louise Brumback (1872-1929)



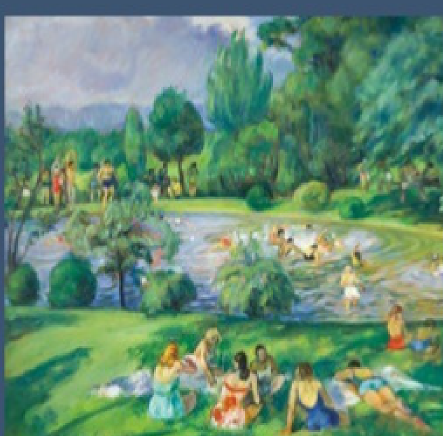
Elizabeth Roberts (1871-1927)



Lee L. Kaula (1865-1957)



Helen K. McCarthy (1884-1927)



Martha Walter (1875-1976)



Nancy M. Ferguson (1872-1967)



Polly Thayer (Starr) (1904-2006)

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A Collector

"Art is at least in part a way of collecting information about the universe." — Rebecca West

I was thinking about this quote as I was researching and writing the story about the *Vida Americana* exhibition that recently opened at the Whitney Museum. What struck me about the quote, and the exhibition for that matter, is how artists are drawn to each other, create movements, create meaning and open us up to truths—some universal and some much more subtle.

The beauty of *Vida Americana* is it shows us how there are still truths being discovered about the assumed narratives that, woven together, create the history of art in this country. Two hundred years is not a long time, to be sure, but within such a short period, there have been so many strands that have come together to give us a fuller picture about how art was created in this country. And not just how art was created but how artists lived—the lives of these artists—what moved them, what inspired them, what they saw, what they read, what motivated them enough to want to move across the country or even the world to continue creating their works.

Vida Americana documents the back and forth between the artists and people of this country and Mexico between the years 1925 to 1945. It is an exhibition over a decade in the making. We hope you enjoy it as much as we enjoyed learning about it and offering it in this issue. And thanks, of course, to *The American Art Fair* and Catherine Sweeney Singer who recognized the importance of this exhibition this past fall and made room for curator Barbara Haskell to lecture about it during the fair. Once again, dealers and museums working together, supporting the same cause, attempting to create moments to educate collectors about this wonderful and fascinating history of American art that we all love and share.

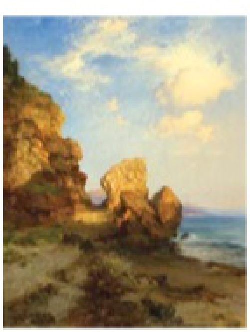
Sincerely,

Joshua Rose
Editor

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P.S. Remember, we have just revamped our website and now the entire magazine is available on www.americanfineartmagazine.com. We also produce a PDF that can be downloaded to your desktop. Subscribe today to the print edition and receive all digital offerings for free!



On the Cover

Thomas Moran (1837-1926), *Castle Rock*.
Oil on canvas, 25 x 20 in. **Estimate: $250/450,000**
Available at *Scottsdale Art Auction*.

AMERICAN FINE ART MAGAZINE

MARCH/APRIL 2020 BIMONTHLY

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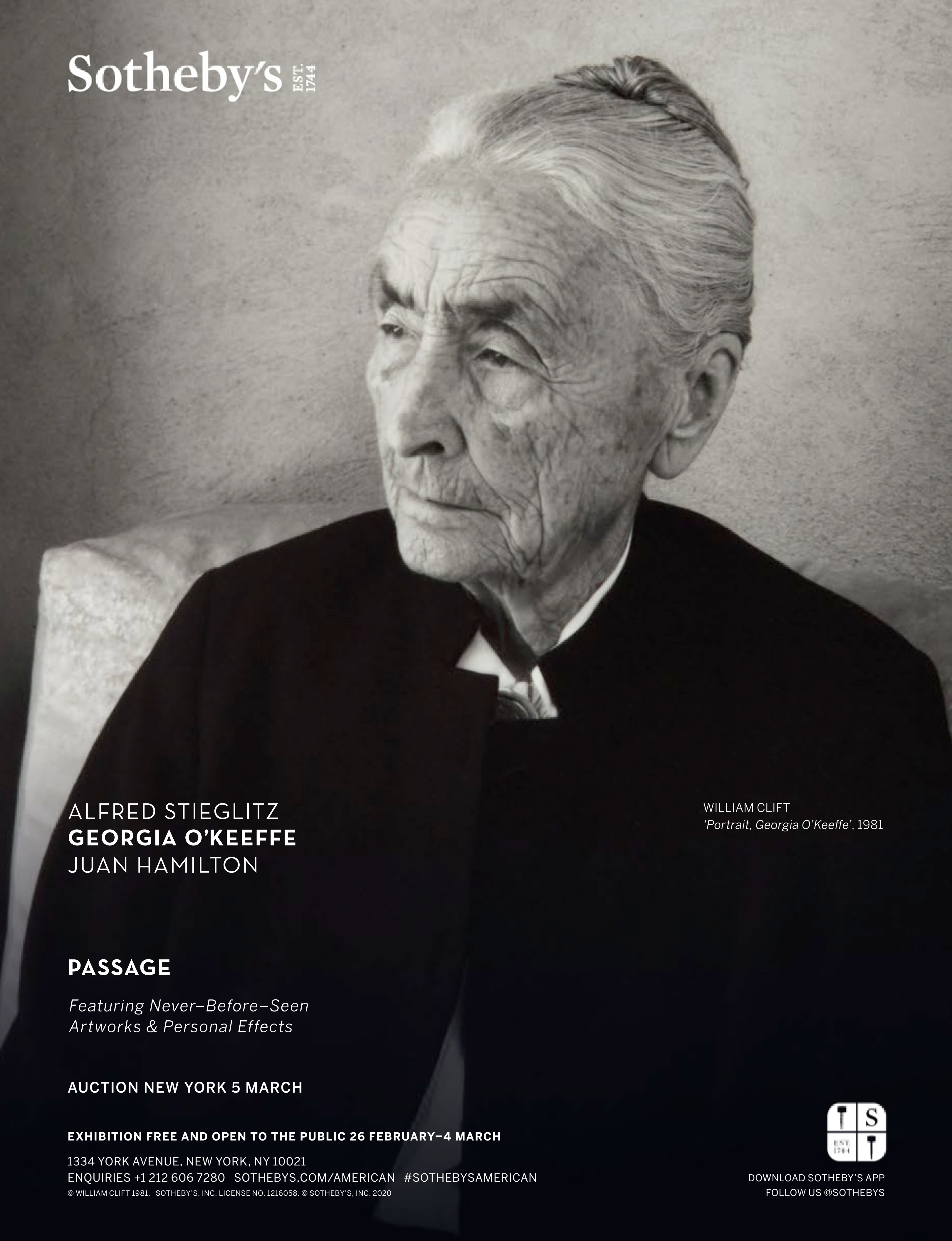
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CONTRIBUTORS

Jay E. Cantor



Jay E. Cantor started the American Art Department for Christie's in the late '70s, is on the board of the *Winter Antiques Show*, the Art Committee for The Century Association, the board of directors of The Century Archives Foundation, and recently retired as the chairman of the Collections Committee and a member of the Steering Committee for Friends of American Arts at Yale University. He also served as the founding president of the Georgia O'Keeffe Museum in Santa Fe, New Mexico.

John O'Hern



John O'Hern retired to Santa Fe, New Mexico, after 30 years in the museum business, specifically as the Executive Director and Curator of the Arnot Art Museum, in Elmira, New York. John was chair of the Artists Panel of the New York State Council on the Arts. He writes for gallery publications around the world, including regular monthly features on Art Market Insights in *American Art Collector* and *Western Art Collector* magazines.

Francis Smith



The combination of art history studies done at Vassar and an abiding fascination with American culture makes photographer Francis Smith feel right at home shooting for *American Fine Art Magazine*. He is further exploring his love for photography and United States history through a new, independent project titled *America by Another Name*.

Erin e. Rand



Erin E. Rand is a former editor of *American Art Collector*, *Western Art Collector*, *Native American Art* and *American Fine Art Magazine*. She received her MA in Publishing and Writing from Emerson College, where she was a founding editor of MinervaMag.com, and she has a BA in History and International Affairs from Trinity University. She currently resides in Kansas City, Missouri.

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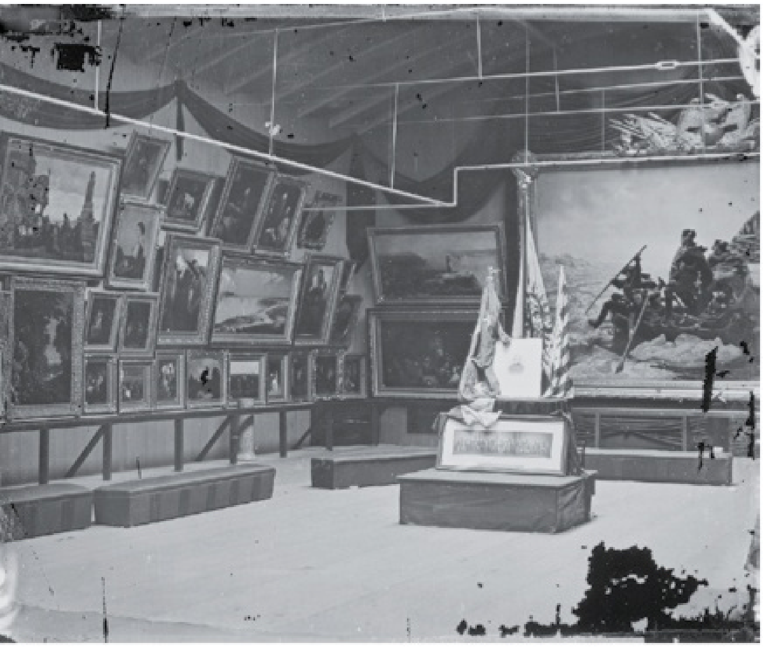

AMERICAN FINE ART
MAGAZINE


AMERICAN FINE ART
MAGAZINE

Marsden Hartley



Landscape No. 29, Vence, c. 1926-27, Oil on canvas, 20 x 24 inches



Picture gallery, Metropolitan Fair, NYC. U.S. National Archives' Local Identifier: 111-B-2037. Series: Mathew Brady Photographs of Civil War-Era Personalities and Scenes, (Record Group 111). Photographer: Mathew Brady (ca. 1823-1896).

In This



At Questroyal Fine Art:
Thomas Moran (1837-1926), *East Hampton Beach*, 1894.
Oil on canvas, 16 x 20 in., monogrammed and dated lower right: 'TMORAN. 1894'.

Issue

American Fine Art Magazine is unique in its concept and presentation. Divided into four major categories, each bimonthly issue will show you how to find your way around upcoming fine art shows, auctions and events so you can stay fully informed about this fascinating market.

Also in this Issue:

GETTING THE MOST OUT OF THIS MAGAZINE

- Each category has its own easy-to-find color-coded section. Quickly turn to the section that interests you the most.
- Each section lists dates and addresses for upcoming events and activities so you don't miss any important shows or sales.


Art Market
San Francisco
23—26
Apr 2020
Fort Mason / Festival Pavillion
artmarketsf.com
Photo: Constantin Mirbach


Art on Paper
New York
5 — 8
3 2020
Photo: Constantin Mirbach
Pier 36 / 299 South St.
thepaperfair.com




FURNITURE
REFINISHED









ART SHOW CALENDAR

THE BEST FAIRS, EXHIBITIONS AND EVENTS COAST TO COAST

FEBRUARY 17-MAY 17
Vida Americana: Mexican Muralists Remake American Art, 1925-1945
WHITNEY MUSEUM OF AMERICAN ART
New York, NY
www.whitney.org

FEBRUARY 24-APRIL 24
John Marin & the Critics
MENCONI + SCHOELKOPF
New York, NY
www.msfineart.com

FEBRUARY 27-MARCH 1
The Art Show
ART DEALERS ASSOCIATION OF AMERICA
New York, NY
www.artdealers.org

FEBRUARY 28-MAY 24
Something Over Something Else: Romare Bearden's Profile Series
CINCINNATI ART MUSEUM
Cincinnati, OH
www.cincinnatiartmuseum.org

FEBRUARY 28-MARCH 1
Winter Auction
THOMASTON PLACE
Thomaston, ME
www.thomastonauction.com

OPENS MARCH 3
Selected Portraits from the Morse Collection
MORSE MUSEUM OF AMERICAN ART
Winter Park, FL
www.morsemuseum.org

MARCH 3-APRIL 17
Werner Drewes
DEBRA FORCE FINE ART
New York, NY
www.debraforce.com

MARCH 5
19th & 20th Century Prints & Drawings
SWANN AUCTION GALLERIES
New York, NY
www.swanngalleries.com

MARCH 5-8
Art on Paper New York
PIER 36
New York, NY
www.thepaperfair.com

MARCH 6-28
Ten Great American Painters and their Brilliant Rivals
QUESTROYAL FINE ART
New York, NY
www.questroyalfineart.com

MARCH 13-JUNE 28
Agnes Pelton: Desert Transcendentalist
WHITNEY MUSEUM OF AMERICAN ART
New York, NY
www.whitney.org

THROUGH MARCH 15
A Delight for the Senses: The Still Life
CARNEGIE MUSEUM OF ART
Pittsburgh, PA
www.cmoa.org

THROUGH MARCH 15
The Priscilla and John Richman Gift of American Impressionism and Realism
NORTON MUSEUM OF ART
West Palm Beach, FL
www.norton.org

MARCH 17
California & Western Paintings & Sculpture
BONHAMS
Los Angeles, CA
www.bonhams.com

MARCH 19-21
The Russell Exhibition & Sale
C.M. RUSSELL MUSEUM
Great Falls, MT
www.cmrussell.org

MARCH 19-22
Architectural Digest Design Show
PIER 94
New York, NY
www.addesignshow.com

HISTORIC WOMEN ARTIST EXHIBITIONS

THROUGH APRIL 5
Betye Saar: Call and Response, Los Angeles County Museum of Art

APRIL 21-JULY 11
Anne Brigman: A Visionary in Modern Photography, Grey Art Gallery at New York University

THROUGH MAY 2
Dorothea Lange: Words & Pictures, Museum of Modern Art

THROUGH MAY 3
Central to Their Lives: Southern Women Artists in the Johnson Collection, Gibbes Museum of Art

THROUGH SEPTEMBER 6
I'm Every Woman: Representations of Women on Paper, Tucson Museum of Art

SEPTEMBER 12-NOVEMBER 29
Simple Pleasures: The Art of Doris Lee, Westmoreland Museum of American Art



Elaine de Kooning (1918-1989), *Bacchus #46*, 1982. Acrylic on canvas. Gift of Gerald M. McCue in memory of Barbara W. McCue. Elaine de Kooning Trust. Photograph © Museum of Fine Arts, Boston.

MARCH 21-22
Connecticut Spring Antiques Show
CONNECTICUT SPRINGS ANTIQUES SHOW
Hartford, CT
www.ctspringshow.com

THROUGH MARCH 22
Augusta Savage: Renaissance Woman
DIXON GALLERY AND GARDENS
Memphis, TN
www.dixon.org

MARCH 26-28
Premier and Emporium Auctions
BRUNK AUCTIONS
Asheville, NC
www.brunkauctions.com

MARCH 15-JUNE 7
Natural Forces: Winslow Homer and Frederic Remington
DENVER ART MUSEUM
Denver, CO
www.denverartmuseum.org

MARCH 20-AUGUST 16
Alexander von Humboldt and the United States: Art, Nature, and Culture
SMITHSONIAN AMERICAN ART MUSEUM
Washington, DC
www.americanart.si.edu

THROUGH MARCH 29
The Norfolk Rooms
CHRYSLER MUSEUM OF ART
Norfolk, VA
www.chrysler.org

MARCH 30-AUGUST 2
Making The Met
THE METROPOLITAN MUSEUM OF ART
New York, NY
www.metmuseum.org

APRIL 2
African-American Fine Art
SWANN AUCTION GALLERIES
New York, NY
www.swanngalleries.com

APRIL 3-4
The Spring Sale
ELDRED'S
Mystic, CT
www.eldreds.com

APRIL 4
Scottsdale Art Auction
SCOTTSDALE ART AUCTION
Scottsdale, AZ
www.scottsdaleartauction.com

THROUGH APRIL 9
Midnight in Paris: Surrealism at the Crossroads, 1929
THE DALÍ MUSEUM
Saint Petersburg, FL
www.thedali.org

APRIL 19
California & American Art
JOHN MORAN AUCTIONEERS
Monrovia, CA
www.johnmoran.com

APRIL 23
Spring Fine Art Auction
SHANNON'S FINE ART AUCTIONEERS
Milford, CT
www.shannons.com

APRIL 23-26
Art Market San Francisco
FORT MASON CENTER
San Francisco, CA
www.artmarketsf.com

APRIL 24-26
The Philadelphia Show
THE PHILADELPHIA SHOW
Philadelphia, PA
www.thephiladelphiashow.com

AUCTIONS AT A GLANCE



FEB. 28-MAR. 1	Thomaston Place's Winter Auction: Thomaston, ME
MARCH 5	Swann Auction Galleries' 19th & 20th Century Prints & Drawings Sale: New York, NY
MARCH 17	Bonhams' California & Western Paintings & Sculpture Sale: Los Angeles, CA
MARCH 26-28	Brunk Auctions' Premier and Emporium Auctions: Asheville, NC
APRIL 2	Swann Auction Galleries' African-American Fine Art Sale: New York, NY
APRIL 3-4	Eldred's The Spring Sale: Mystic, CT
APRIL 4	Scottsdale Art Auction: Scottsdale, AZ
APRIL 19	John Moran Auctioneers' California & American Art: Monrovia, CA
APRIL 23	Shannon's Fine Art Auctioneers' Spring Fine Art Auction: Milford, CT
APRIL 25-26	Neal Auction Company's Spring Estates Auction: New Orleans, LA

APRIL 25-26
Spring Estates Auction
NEAL AUCTION COMPANY
New Orleans, LA
www.nealauction.com

THROUGH APRIL 26
Jacob Lawrence: The American Struggle
PEABODY ESSEX MUSEUM
Salem, MA
www.pem.org

THROUGH APRIL 26
Prints By Women: Selected Works from the Georgia Museum of Art
THE ROCKWELL MUSEUM
Corning, NY
www.rockwellmuseum.org

THROUGH MAY 10
Captivating Women From the Dijkstra Collection
TIMKEN MUSEUM OF ART
San Diego, CA
www.timkenmuseum.org

= Event
= Gallery
= Museum
= Sponsored by AFAM

In every issue of *American Fine Art Magazine*, we publish the only reliable guide to all major upcoming fairs and shows nationwide. Contact our assistant editor, Alyssa Tidwell, to discuss how your event can be included in this calendar at **(480) 374-2186** or **atidwell@americanfineartmagazine.com**.



Victor Higgins (1884–1949), *New Mexico Zinnias* (detail), oil on canvas, 30 × 26 inches, Estimate: $200,000-300,000

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Art Calendar and News

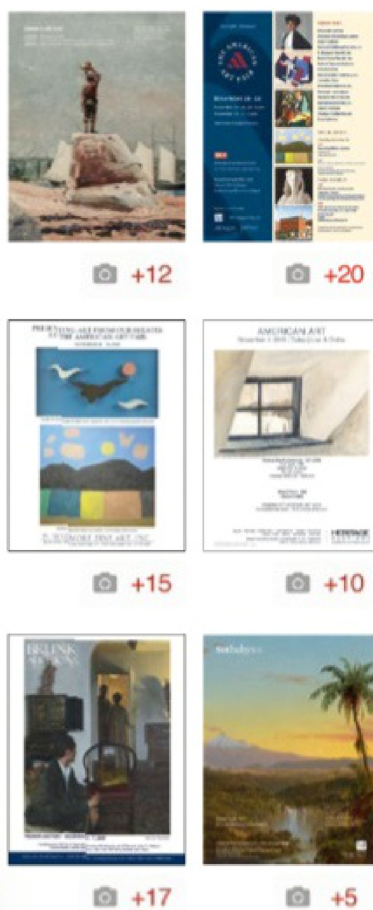
Plan your art year around the hundreds of listings of places to see and events to attend, and keep up with the historic American art market.

The Whole Edition in Your Pocket!

Read all the stories and browse all the new paintings while on the go. Now you really do have something to read—and enjoy.

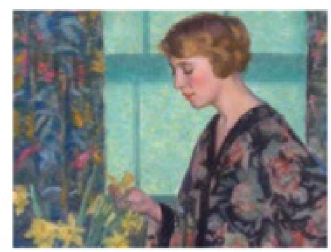


Online Exhibition Spaces

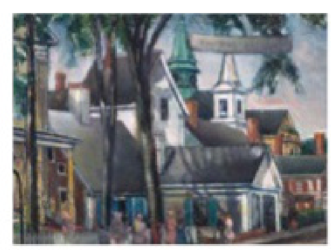


Browse Artwork

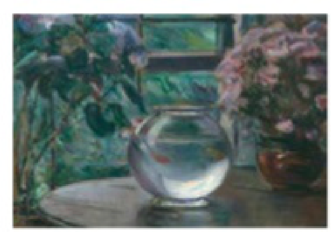
Click and go to each advertiser's Online Exhibition Space and see hundreds of historic American artworks for sale.



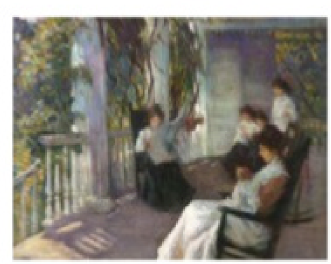
Lee Lufkin Kaula (1865-1957), *The Green Shade*



Nancy Maybin Ferguson (1872-1967), *The Centre of Town*



Elizabeth Nourse (1859-1938), *Etude, Fleurs*, 1911



Mary Bradish Titcomb (1858-1927), *Morning at Boxwood*, ca. 1910

WHAT WE'RE HEARING FROM GALLERIES, AUCTION HOUSES AND MUSEUMS ACROSS THE COUNTRY



Rehs Galleries in New York City specializes in 19th- and 20th-century art.



HOWARD L. REHS
Director
Rehs Galleries, Inc.

In 2008, the financial crisis took a toll on many parts of the art market, and by 2012 the 19th-century market seemed to have hit bottom. It lingered there for about five years, and in 2018 we started to see renewed interest and prices began to rise. 2019 saw a continuation of that upward trend with better works and new, and even young (under 40) buyers, coming to the market. I believe that collectors now realize how inexpensive many of the better 19th-century academic/realist works are in comparison to the upper levels of the contemporary market.

Over the past year, we have sold many important academic works, including those by Hugues Merle, Geza Vastagh, Rudolph Ernst, Ferdinand Roybet, Jehan-Georges Vibert, Adolphe Lesrel, Daniel Ridgway Knight, Cesare Detti—and 20th-century works by Paul Aizpiri, Louis Valtat, Stanley Bielecky, Cecil Chichester, Richard Kimbel, Johann Berthelsen, Guy Wiggins, Antoine Blanchard and Edouard Cortes.

It is difficult to "discover" new artists in the historical field. Overall, what I can say is that there are still many artists whose work is undervalued. Collectors and buyers should spend a little time searching through various gallery websites to find the art that speaks to them…in other words, brings a smile to their face or stirs up pleasant memories. Then dive in and learn more about the artists by contacting the galleries and talking with the owner/owners; a good art dealer will be happy to educate you.

Since 2001, Howard L. Rehs has released his own "Comments on the Art Market" in monthly volumes, all of which can be found at www.rehs.com.

Priscilla and John Richman Gift

NORTON MUSEUM OF ART



Abbott Fuller Graves (1859-1936), *Gathering Lilies*, ca. 1900. Oil on canvas, 25 x 30 in. Gift of Priscilla and John Richman, 2019.24.

The Norton Museum of Art in West Palm Beach, Florida, recently acquired a gift of six American impressionism and realism works from the collection of long-time museum supporters Priscilla Richman and the late John Richman. As part of this acquisition, the museum is currently holding an exhibition, *The Priscilla and John Richman Gift of American Impressionism and Realism*, running through March 15. A total of 11 paintings have been gifted to the Norton Museum by the Richmans.

Historic American art from the Richman gift include a portrait by Robert Henri, a landscape by Rockwell Kent and an oil by Abbott Fuller Graves depicting two women partaking in a leisurely day in a boat on a lake—all 20th-century works.

"The six new paintings from the Richmans, when added to the five pictures they gave to the Norton in 2014, constitute one of the most significant gifts of American art ever made to the museum," says Ellen E. Roberts, Harold and Anne Berkley Smith Curator of American Art. "The donation includes the institution's first paintings by such major artists as Thomas Hart Benton, Frederick Frieseke and Rockwell Kent, as well as important works by Robert Henri and John Sloan. Thanks to the Richmans' generosity, the Norton will be able to present a more thorough history of American art for generations to come." ■

ART MARKET UPDATES

Lost Alexander Calder Banners Found

The eight lost banners of abstract and surrealist artist Alexander Calder have been through an extensive journey. The 1970s banners, featuring Calder's distinct bright and bold designs, were found ten years ago, originally thought to have been destroyed. They were displayed for six weeks, only to be lost again from memory and the public eye. Now, the banners have been rediscovered once again and are on permanent exhibit at Parkway Central Branch of the Free Library of Philadelphia. Depicting grand shapes of leaves and suns in reds, yellows and blues, the banners make for one of the greatest displays of public art in Philadelphia's history. The banners were donated to the library anonymously.



Two of eight of Calder's long-lost banners. Photo by Jessica Griffin.

Art After Stonewall

In remembrance of the Stonewall Uprising 50 years ago, the Columbus Museum of Art in Ohio hosts an exhibition consisting of more than 200 works of art exploring the impact of the LGBTQ movement on the art world. The exhibition is the first national museum show of its kind to survey the impact of LGBTQ liberation on the visual arts and is the largest touring art exhibition in North America recognizing the uprising. The works of openly LGBTQ artists like David Hockney, Harmony Hammond, Andy Warhol and Keith Haring will be on view, as well as many straight-identified artists who sought to engage with the LGBTQ community. The show is on view March 6 to May 31.



Joan E. Biren (JEB) (b. 1944), *Gloria and Charmaine*, 1979/2016. Digital silver halide C-type print. 8¾ x 12 in. Leslie-Lohman Museum of Gay and Lesbian Art, Museum purchase 2016.32.1. © JEB.



Reginald Marsh (1898-1954), *Times Square Subway Station*, 1938. Watercolor, charcoal and gouache on paper.

Celebrating NYC's Subway

Track Work: One Hundred Years of New York City's Subway at ACA Galleries captures the evolution of the subway over the last century as depicted in art. Symbolizing the diversity and community found in New York, the exhibition focuses on the subway as a focal point in art over the years as well as its iconic aesthetic. The line work and differing light sources offer a source of inspiration for non-narrative art, yet also can be used to represent the big city. An assortment of works will be on view through March 14.

Volcano!

An exhibition commemorating the 40th anniversary of the great eruption of Mount St. Helens is being held at the Portland Art Museum. The show, running through May 17, explores artists' responses to the awe-inspiring beauty of the volcano through photography, landscape art and paintings from artists like Albert Bierstadt who visited from the East Coast. The Portland Art Museum has partnered with the Mount St. Helens Institute to put on a series of programs, tours and in-gallery experiences throughout the run of the exhibition.



Albert Bierstadt (1830-1902), *Mount St. Helens, Columbia River, Oregon*, ca. 1889. Oil on canvas. Courtesy of The L.D. "Brink" Brinkman Collection, LDB Corporation, Kerrville, Texas.

One Thousand Places Connected to Women

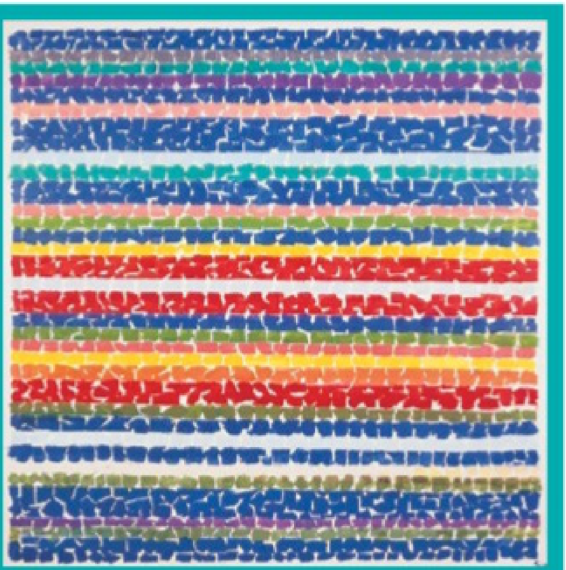
In celebration of the 100th anniversary of the ratification of the Nineteenth Amendment, The National Trust For Historic Preservation is leading a campaign to discover 1,000 places connected to women's history and art in an effort to share their stories. The goal of this major campaign is to reveal and uplift the many women who, across the centuries, have shaped our country through their passion, determination, creativity and intelligence. So far, 193 places have been identified, including Georgia O'Keeffe's Ghost Ranch House and the National Museum of Women in the Arts in Washington D.C.



Georgia O'Keeffe on the roof of Ghost Ranch House, 1944, in Abiquiu, New Mexico. Courtesy Georgia O'Keeffe Museum.

Chrysler Museum awarded $200,000 grant

The Chrysler Museum of Art was recently awarded a $200,000 grant from the Henry Luce Foundation and has been approved for a $65,000 Art Works grant from the National Endowment for the Arts to support the 2021 exhibition *Alma W. Thomas: A Creative Life*. Co-organized by the Chrysler Museum and the Columbus Museum, the show provides a comprehensive overview of groundbreaking artist Alma Thomas' long life and career, including nearly 100 works showing rare theatrical designs and abstract paintings. The exhibition is set to open July of next year.

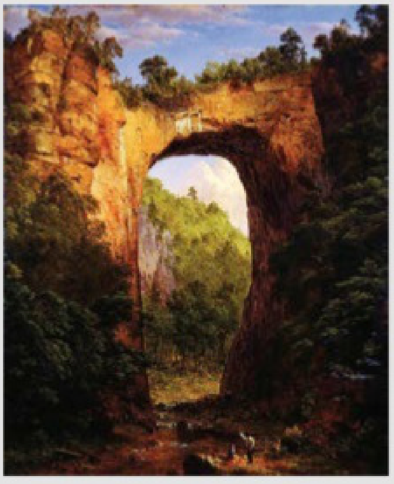


Alma W. Thomas (1891-1978), *Air View of a Spring Nursery*, 1966. Acrylic on canvas. The Columbus Museum purchase and gift of the National Association of Negro Business Women, and the artist. G.1979.53.

MUSEUM NEWS

SMITHSONIAN AMERICAN ART MUSEUM

www.americanart.si.edu



Frederic Edwin Church (1826-1900), *The Natural Bridge, Virginia*, 1852. Oil on canvas. The Fralin Museum of Art at the University of Virginia, Gift of Thomas Fortune Ryan.

Alexander von Humboldt and the United States: Art, Nature, and Culture celebrates the worldwide explorations of one of the most important naturalists of the 19th century. Through his 36 books and thousands of letters, Humboldt created a lasting influence on the way we think about our relationship to our environment. The exhibition, which includes more than 100 paintings, centers on the fine arts as a lens through which to understand how deeply intertwined Humboldt's ideas were with America's emerging identity, grounded in an appreciation of nature. Running March 20 to August 16, works from artists like Albert Bierstadt, Karl Bodmer, George Catlin, Frederic Edwin Church and many others will be on view.



Laura Wheeler Waring (1887-1948), *The Study of a Student*, ca. 1940. Oil on canvas, 20 x 16 in. Gift of Dr. Constance E. Clayton in loving memory of her mother Mrs. Williabell Clayton, 2019.3.69.

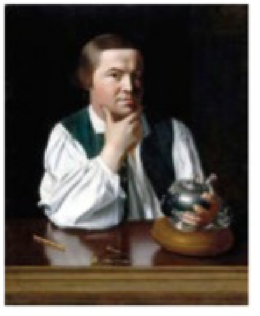
PENNSYLVANIA ACADEMY OF THE FINE ARTS

www.pafa.org

In March of 2019, American educator and arts advocate, Constance E. Clayton, gifted the Pennsylvania Academy of the Fine Arts more than 70 artworks by African American artists. The collection consists primarily of paintings and works on paper dating from the late 19th to 20th centuries. There are also sculptures by Richmond Barthé, Augusta Savage and one attributed to May Howard Jackson. The gift also includes several works by PAFA alumni such as Barkley L. Hendricks, Henry O. Tanner, Laura Wheeler Waring and many more. Highlighting this collection is the exhibition *Awakened in You* running through July 12.

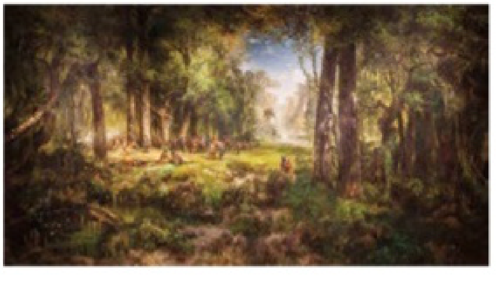
WORCESTER ART MUSEUM

www.worcesterart.org



John Singleton Copley (1738-1815), *Paul Revere*, 1768. Oil on canvas. Gift of Joseph W. Revere, William B. Revere and Edward H. R. Revere, Museum of Fine Arts, Boston, 30.781, photograph. © 2019 Museum of Fine Arts, Boston.

Rare prints, silver tea sets, everyday objects and artwork provide a deeper look into the historical figure, Paul Revere, most widely known for his famous "midnight ride" during *Beyond Midnight: Paul Revere* at Worcester Art Museum in Massachusetts. Revere was a versatile artisan who dabbled in many mediums beyond being a silversmith. Through seeing and understanding his works, viewers have the opportunity to learn more about the entrepreneurial, patriotic man who lived during the formative period of a new nation.



Winslow Homer (1836-1910), *The White Rowboat, St. Johns River*, 1890. Watercolor on paper. Bequest of Ninah M. H. Cummer, C.0.154.1.

CUMMER MUSEUM

www.cummermuseum.org

A focused exhibition of 10 works spanning the 19th century to today will be displayed during *Eclectic Ecology: Landscape Perspectives from Ponce de León to Florida Man* at the Cummer Museum in Jacksonville, Florida. The paintings detail the ways artists saw and captured the Floridian landscapes and beauty over the past 100 years, often depicting a lush and unfamiliar land. The exhibit seeks to explore the dichotomy between Florida and the people living in it as well as ways artists captured the complex landscape. The show runs through the end of the year.

PATRICIA & PHILLIP FROST ART MUSEUM

frost.fiu.edu

Transitional Nature: Hudson River School Paintings from the David and Laura Grey Collection follows the change from a primarily agricultural America to one run by technology, impacting the way artists experienced nature and their changing world. Focusing on American landscapes, the exhibit follows the travels of artists who sought to find untouched land and emphasize the beauty that only nature can produce. These landscapes led to one of the most prominent art movements in the country, that of the Hudson River School. *Transitional Nature* will be on view through May 17.



Francis Augustus Silva (1836-1886), *Evening* (detail), 1881. Oil on canvas, 20 x 36 in. Collection of Laura and David Grey.



NORTON MUSEUM OF ART

www.norton.org

An exhibition highlighting a gift of American impressionist and realist works from long-time museum supporters Priscilla and the late John Richman is on view at the Norton Museum of Art through March 15. Among the artists whose works are in the collection are Thomas Hart Benton, Robert Henri and Rockwell Kent. In total, the Richmans have gifted the Norton Museum 11 paintings, ranging from scenes of harmonious nature to representations of subjects from American history.

Robert Henri (1865-1929), *Orientale*, ca. 1915. Oil on canvas, 41 x 33 in. Gift of Priscilla and John Richman, 2019.21.

THE METROPOLITAN MUSEUM OF ART

www.metmuseum.org



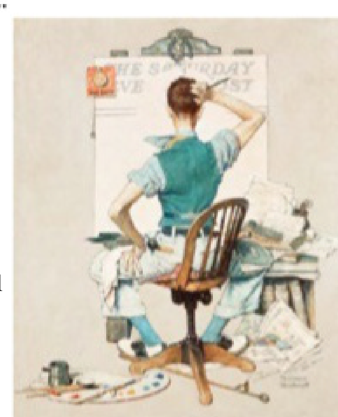
Emanuel Leutze (1816-1868), *Washington Crossing the Delaware*, 1851. Oil on canvas, 149 x 255 in. Gift of John Stewart Kennedy, 1897. 97.34.

In celebration of the Met's 150th anniversary, the museum will be showcasing approximately 250 outstanding works from its permanent collection. Organized around transformational moments in the evolution of the museum's collection, buildings and ambitions, *Making The Met* explores the visionary figures and cultural forces that propelled the Met in new directions from its founding in 1870 to the present day. The exhibition runs from March 30 to August 2.

DENVER ART MUSEUM

www.denverartmuseum.org

Norman Rockwell: Imagining Freedom showcases Rockwell's World War II-era works that reinforced the positive approach of bringing Americans together for the common good during a turbulent time. The exhibition, which opens May 2 and runs through August 23, sheds light on the ways in which Rockwell and his contemporary illustrators became important storytellers who advanced critical civic ideas through their creative advertising and imagery.



Norman Rockwell (1894-1978), *Artist Facing Blank Canvas (Deadline)*, 1938. Oil on canvas, 38½ x 30½ in. Cover illustration for The Saturday Evening Post, October 8, 1938. From the permanent collection of Norman Rockwell Museum ©1938 SEPS: Curtis Licensing, Indianapolis, IN.

SMITHSONIAN AMERICAN ART MUSEUM

www.americanart.si.edu



Chiura Obata (1885-1975), *Grand Canyon, May 15, 1940*, 1940. Watercolor on silk. Amber and Richard Sakai Collection.

Chiura Obata was best known for his depictions of California landscapes and drawings of his experiences of Japanese-American incarcerations during World War II. As one of the most influential California-based artists and Japanese-American cultural leaders of the century, his works create a fusion of Eastern and Western styles. *Chiura Obata: American Modern* provides a rich and vivid overview of his works, exploring his change in tone and medium after the War had begun. The show will be up through May 25.

CARNEGIE MUSEUM OF ART

www.cmoa.org



Severin Roesen (1815-1872), *Still Life with Fruit,* ca. 1854-1855. Oil on canvas, 30 1/16 x 40 1/16 in. Carnegie Museum of Art, Gift of Gulf Oil Corporation, a subsidiary of Chevron Corporation, 85.40.

A Delight for the Senses: The Still Life revels in the humble and often overshadowed art of the still life, exploring over 250 years from the 17th century to America's Gilded Age. These simple paintings offer more meaning than what meets the eye—beyond the skillful techniques and aesthetics are metaphors related to class, morals and life itself. Held at the Carnegie Museum of Art in Pittsburgh, this collection of still lifes loaned from the Detroit Institute of Arts and local collectors, will be on view through March 15.

CRYSTAL BRIDGES MUSEUM OF AMERICAN ART

www.crystalbridges.org



Ansel Adams (1902-1984), *The Tetons and Snake River, Grand Teton National Park, Wyoming*, 1942. Photograph, gelatin silver print, 2018.2733. Museum of Fine Arts, Boston. The Lane Collection, © The Ansel Adams Publishing Rights Trust. Courtesy, Museum of Fine Arts, Boston.

For more than 50 years, Ansel Adams captured America's natural landscapes through his iconic photographs. Widely known for his black-and-white landscapes, Adams' work will be showcased in *Ansel Adams: In Our Time* running May 23 to September 7. Visitors can dive into scenes of national parks, the American Southwest, deserts and wilderness through the 180 photographs that will be on display, including the works of 20 of Adams' contemporaries.

ART INSTITUTE CHICAGO

www.artic.edu



Jackson Pollock (1912-1956), *Untitled*, 1951.

The Art Institute of Chicago presents the collection of Richard and Mary L. Gray, an expansive exhibition spanning seven centuries of art from Europe and America. While the collection is home to the artwork of celebrated names like Rubens, Boucher, Canaletto, Tiepolo, Seurat, Van Gogh, Degas, Cézanne, Picasso, Matisse, Pollock, de Kooning and Hockney, an array of works by lesser-known artists round out the grouping as well. *Pure Drawing: Seven Centuries of Art from the Gray Collection* will be up until May 10.

THE ROCKWELL MUSEUM

www.rockwellmuseum.org



Ella Fillmore Lillie (1887-1973), *Pink Chapel, St. Simons Island*, 1949. Lithograph on paper, 16 x 12 in. Georgia Museum of Art, University of Georgia; Museum purchase in memory of Mrs. Martha Odum. GMOA 2000.34.

On view at the Rockwell Museum in Corning, New York, is *Prints by Women: Selected Works from the Georgia Museum of Art* running through April 26. A diverse body of 46 works will be on view—woodcuts, lithographs, etchings, screenprints and more—spanning the 19th to the 21st century, all by American or European women artists. The exhibition runs through April 26 and includes works by American artists Peggy Bacon, Victoria Hutson Huntley, Ella Fillmore Lillie and Elizabeth Olds, and European artists Rosa Bonheur, Berthe Morisot and Käthe Kollwitz, among others.

GIBBES MUSEUM

www.gibbesmuseum.org



Wenonah Day Bell (1890-1981), *Peach Packing, Spartanburg County*, 1938. Oil on canvas, 38 x 48 in. 2010.05.04. The Johnson Collection, Spartanburg, SC.

Hosted by the Gibbes Museum in Charleston, South Carolina, *Central to Their Lives: Southern Women Artists in the Johnson Collection* brings together for the first time the paintings and sculptures of 42 diverse women artists who made significant contributions to the art of the South during the late 1890s to early 1960s. On view through May 3, this exhibition examines the challenges female artists faced during a period in which women's social, cultural and political roles were being redefined and reinterpreted. The works of these artists, which include Alice Ravenel Huger Smith, Anne Wilson Goldthwaite and Augusta Savage, challenged the status quo and encouraged future generations of women to create art.

CHRYSLER MUSEUM OF ART

www.chrysler.org



Alfred Wordsworth Thompson (1840-1896), *The Road Out of Norfolk*, 1888. Oil on canvas.

Chrysler Museum of Art's *The Norfolk Rooms* tells the story of the heritage port city of Norfolk, Virginia, through a blend of art and artifacts. The show has been on display since 2014 in the historic 1794 building the Willoughby-Baylor House, once home of the Norfolk History Museum. The long-running exhibition celebrating the culture and history of the Tidewater region finally comes to a close on March 29. ■

People & Places

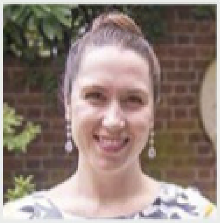


A rendering of the courtyard at The Momentary, a satellite location of the Crystal Bridges Museum of American Art in Bentonville, Arkansas.



Elizabeth Beaman, Megan Fox Kelly Art Advisory

Elizabeth Beaman is the new senior advisor at Megan Fox Kelly Art Advisory. Beaman will open the new Los Angeles office, serving clients on the West Coast and throughout the country...A new satellite location for Crystal Bridges Museum of American Art, contemporary art space **The Momentary**, opens on February 22 in downtown Bentonville, Arkansas...**Lena Stringari** was named deputy director and Andrew W. Mellon Chief Conservator at the Solomon R. Guggenheim Museum. Stringari is responsible for the care and treatment of the collection and direction of the Guggenheim's conservation-focused programs, among other duties...The Smithsonian American Art Museum has appointed **Mary Savig** as the Lloyd Herman Curator of Craft. Savig's duties include research into collection objects, acquiring artworks for the museum's permanent collection, as well as collection displays at the museum's Renwick Gallery and organizing exhibitions about craft/maker culture...**Karli Wurzelbacher** joins the Heckscher Museum of Art as its new curator. Wurzelbacher previously served in curatorial roles at Hunter College Art Galleries and the Columbus Museum of Art…The Fralin Museum of Art at the University of Virginia has named **Laura Minton** curator of exhibitions. Minton joins the Fralin from the Museum of Fine Arts, Houston. The Fralin Museum has also promoted curatorial assistant **Hannah Cattarin** to assistant curator....Artist **Rebecca Salter** has been elected the first female President in the Royal Academy's 251-year history. Salter was elected by fellow Royal Academicians and succeeds former president Christopher Le Brun…Philbrook Museum of Art has named **Sara O'Keeffe** its new Nancy E. Meinig Associate Curator of Modern and Contemporary Art. In past roles, O'Keeffe served as associate curator at the New Museum, New York and worked in the curatorial department at the Guggenheim Museum... **Katherine Hlavin** is the new director, specialist of Western art for Hindman. Hlavin started at the firm in June 2017 as director of business development, Western Region at the Denver location...**Patrick Noon**, senior curator of paintings and Elizabeth MacMillan Chair of the Department of Paintings for the Minneapolis Institute of Art retired on January 31. Noon spent 22 years at MIA, playing major roles in the reinstallations of collections during both the 1998 and 2006 museum expansions... **Estella Chung** has been appointed chief curator at the Wisconsin Historical Society beginning March 2. Previously, Chung worked in various capacities at Hillwood Estate, Museum & Gardens for 12 years... The Board of Directors of La Biennale di Venezia announced that it has appointed **Cecilia Alemani** as the director of the visual arts department. Alemani is tasked with planning and curating the upcoming *59th International Art Exhibition*…The **MFA Houston**'s new **Kinder** building will make the Texas museum the fourth largest art museum in the United States in terms of exhibition space. The building, designed by architect Steven Holl, is set to open in fall 2020...Richard Gray Gallery has announced the appointment of **Sharon Kim** as Partner beginning summer of 2020. Kim joins Gray following a 26-year tenure at Christie's New York where she currently serves as International Director of Impressionist & Modern Art.



Laura Minton, Fralin Museum of Art



Katherine Hlavin, Hindman



Estella Chung, Wisconsin Historical Society

The GREAT DIVIDE

By Jay E. Cantor

Things were different. It might have been the war. New York, politically divided on the war, was the scene of some of the most violent urban clashes. Geographically removed from the conflict, there was ample evidence of its impact in the tally of war dead and wounded. New York city and state would suffer more casualties than all of New England combined, yet the city would ultimately be a significant beneficiary of the Civil War. The New York port, already prosperous through trade that had depended heavily on Southern cotton shipments and the transport of finished goods coming from New England mills, continued to benefit through the production of war materiel as well as arriving immigrants who would find employment in the vast industrial landscape of the city. The population saw a dramatic increase, from 515,547 in 1850 to 942,292 by 1870, and the foundations for extraordinary post-war prosperity were laid. This would be the period labeled by Mark Twain and his collaborator, Charles Dudley Warner, as "The Gilded Age." It was a period that was also marked by an increasing divide between the wealthy upper class and urban poor.

American artists hoped to benefit from new concentrations of wealth and the promise of expanded patronage. In fact, that dream seemed to be on the verge of realization with the founding of the Metropolitan Museum in 1870, 150 years ago (the ultimate reality will be discussed in a future column).

Building an audience for American art had been an ongoing struggle in the first half of the 19th century, as discussed in my column in the previous issue of this magazine. But the dependence on individual patronage fostered by the National Academy of Design with its enormous public exhibitions (an average of 530 works in the annual exhibitions of the 1870s) and the smaller private installations at clubs like the Century Association, had been enhanced by another important enterprise, the short-lived American Art Union (1839-1851).

The Art Union was conceived as a promotional vehicle for American artists and aimed at improving the taste of the citizenry. It published a magazine that counts as the earliest sustained publication dedicated to reviewing current work and reporting on developments (and gossip) within the art world. With the proceeds from the sale of subscription tickets for $5, the merchant amateur managers acquired works that were assembled into an exhibition and distributed through an annual lottery. Every subscriber received a print made from a picture in the current year's lottery. The popularity of the Art Union is evidenced by the fact that toward the end, nearly 19,000 subscriptions were sold to an audience stretching from Maine to Mexico.

The motive was altruistic—the desire to aid and influence the pictorial arts of America. And in response, painters acknowledged that this patronage allowed them to move beyond their traditional boundaries of subject matter. Early private collectors such as Robert Gilmore and Luman Reed built personal relationships with the artists, and by their choices and



Thomas Hart Benton (1889-1975), *The Arts of Life in America: Arts of the South* (detail), 1932. Egg tempera and oil glaze on linen, 93¾ x 157¼ in. New Britain Museum of American Art. Harriet Russell Stanley Fund, 1953.2_2.



Thomas Hart Benton (1889-1975), *The Arts of Life in America: Arts of the West* (detail), 1932. Egg tempera and oil glaze on linen, 93¾ x 159½ in. New Britain Museum of American Art. Harriet Russell Stanley Fund, 1953.21.

their conversation had influenced the subject of works they acquired.

Other enterprises like the American Art Union but with a more commercial intent were established in the wake of the Art Union's dissolution by New York State on the grounds that it was a gambling enterprise. The future lay in some degree in the fact that those later enterprises helped spawn the development of commercial art galleries, some of which included contemporary American work.

New York social clubs still played an important role. The Union League Club was founded in 1863 with a specific mission of promoting patriotism and loyalty to the Union during the war. It was designed to act as an agency of political action.

Ensconced in a clubhouse on the north side of Union Square in 1864, it introduced a policy of acquiring American art and accepting works of art in lieu of dues, thereby encouraging the admission of artists, some of whom were, in fact, already members of the Century Association.

Union League members were principal players that year in the organization of a milestone event in the public exhibition of American art, *The Metropolitan Fair*, whose purpose was to raise funds for the United States Sanitary Commission, a precursor of the Red Cross.

There were other sanitary fairs around the country, but New York's, housed in a temporary structure on 14th Street near the Union League, was the most spectacular and was widely covered in the press. The call for submissions to the fair noted: *Every branch of agriculture, trade, industry and art, will be invited to contribute its choicest and costliest products for exhibition and sale. Musical and dramatic artists will be invited to aid the common cause with their talent and genius. All the material resources of the great City of New-York and of the region directly tributary to it, are to be invoked. The Metropolitan Fair,* which ran from April 4 to 23, attracted around 100,000 and raised $1,176,671.90 for the Union cause.

A principal feature was the exhibition of American art. The display of historical portraits and the commanding presence of Emanuel Gottlieb Leutze's historical epic, *Washington Crossing the Delaware,* were amplified by major landscapes by Frederic Church and Albert Bierstadt. While Church's painting of *The Andes of Ecuador* spoke to the influence of scientific exploration, the glorification of the American landscape in Bierstadt's *Rocky Mountains* sent a strong message. Portraying the native landscape seemed important in fostering national identity and in the preservation of the Union. The creative achievement of the dozens of American painters in the fair was also a cause for celebration although the inclusion of many European works lent by private collectors could have been seen as an omen of the future.



Frederic Edwin Church (1826-1900), *West Rock, New Haven*, 1849. Oil on canvas, 27⅛ x 40⅛ in. New Britain Museum of American Art. John Butler Talcott Fund, 1950.10.

The art exhibit was, in some ways, a last hurrah for traditional subjects of American painting. The more nuanced work of the post-war American art reflected the influence of European study as well as a shift in collecting taste.

At the Union League, the exhibition committee, dominated by collectors, dealers and art amateurs, was for some years chaired by the voracious patron/collector Thomas B. Clarke (1848-1931) whose personal collection, assembled between 1872 and 1898, at one time exceeded 700 works by American artists. Clarke's earliest acquisitions were of paintings by established artists but included work of the coming generation, including Winslow Homer, George Inness, Homer Martin and Alexander H. Wyant. Clarke's commitment to artists such as Homer and Inness along with a vast and unorthodox range of American works he owned meant that he was regularly asked to lend works to exhibitions both in New York and in other cities. He also acted as an agent for artists, other collectors and dealers resulting in substantial support for the American market. He ultimately purchased nearly 1,000 works by American artists either for himself or in his role as agent. And when, in 1899, he decided to sell his collection at auction, the success of that sale of 372 works provided substantiating benchmarks for those who previously questioned the marketability of American painting.

The appeal of American art to the collectors whose names are not as legendary as J.P. Morgan, Henry Clay Frick or Isabella Stewart Gardner was not only nationalism but affordability. A selling point was the suggestion that you could get an "A" by and American painter while you would only score a "B" or even a "C" by a trendy French artist. (That was still a part of the dialogue for us in American paintings at Christie's nearly a century later!)

During Clarke's chairmanship, exhibitions at the Union League, which were open to the public and regularly reviewed, included work lent by dealers and collectors. When American works were lent by recognized private collectors during the 1880s, that ownership became a seal of approval increasing the status of the artists whose work was exhibited. But equally revealing was the shift of taste toward imported European art that reflected a new cosmopolitanism on the part of the wealthy and art-buying elite.

A few galleries such as Samuel P. Avery and Knoedler included American art in their roster and a handful of others followed suit. The most promising enterprise aimed at promoting native art was the American Art Gallery which abandoned its founding mission and as the American Art Association, ultimately became an auction gallery. It wasn't until 1892, when William Macbeth opened his gallery exclusively devoted to American art (with a few minor forays into contemporary French art), that a broadened marketplace for American painting began to evolve. Macbeth not only mounted dozens of exhibitions of work by American artists, but also published *Art Notes*, which fostered work by the diverse artists in his stable promoting the gallery itself and commented on exhibitions and the state of the market in general. He lent generously to loan exhibitions which became increasingly important as a generation of new art museums was established around the county.

During the late 19th and early 20th centuries, following the lead of the art museums in Boston and New York, municipal art museums were established in important metropolitan areas such as Cincinnati, Buffalo, Cleveland, St. Louis, Chicago and Brooklyn. Their ambition was to enhance their communities with significant collections of world-class art.

A pioneering effort at creating a museum exclusively devoted to American art began in 1903 in New Britain, Connecticut. The museum's origins lay in the New Britain Institute, chartered in 1853 shortly after New Britain was incorporated as a town. The Institute was established with the aim of promoting education and art for the blue-collar community that continued to be welcoming to an immigrant population. New Britain had become a successful center for hardware manufacturing, but despite the ensuing prosperity, did not nurture a collecting community. Civic welfare was a goal of the town fathers in establishing the Institute. And by 1870, just before its incorporation as a city, New Britain commissioned Frederick Law Olmsted to design Walnut Hill Park, one of his first projects as a full-fledged landscape designer.



George Wesley Bellows (1882-1925), *The Big Dory*, 1913. Oil on wood panel, 17¾ x 21¾ in. New Britain Museum of American Art. Harriet Russell Stanley Fund, 1944.21.

A handsome beaux-arts home for the Institute, including a library and art gallery, was built in 1901, and two years later a bequest of $25,000 from John Butler Talcott to acquire "original modern oil paintings either by native or foreign artists" became the founding motive of an art museum. With little experience, the board consulted Bryson Burroughs, then curator of paintings at the Metropolitan Museum of Art in New York City, who suggested that American art would be both affordable and meaningful for the community. The museum took his advice and the board proceeded timidly to acquire a handful of works by contemporary artists. The very first acquisition, made five years after the bequest was received, was a painting by an artist from nearby Hartford, William Gedney Bunce. The growth of the collection was desultory until Grace Judd Landers donated her house, adjacent to Walnut Hill Park, as a new home for the museum in 1934.

Sanford B. D. Low (1905-1965), a Hawaiian-born painter, became the museum's first director in 1939, inheriting a collection of a mere two dozen works. It was Low's prescience and energy that began the journey of acquisitions making the New Britain Museum not only a stellar resource for this still-small town (population 72,000) but a major national institution. Whether he was following Burroughs' initial suggestion or simply his own artistic intelligence, Low bought early and well from the whole sweep of American art from colonial to contemporary. Many important works acquired early when they were still under the radar of the market. Without much in the way of published literature, he succeeded in acquiring textbook examples. While he became a regular customer of the handful of New York galleries that exhibited American art,

including Kraushaar, Macbeth, Frank Rehn and Knoedler, he formed a special and important bond with the now 179-year-old Vose Galleries and its fourth generation partner, Robert C. Vose Jr. (1911-1998).

Vose's detailed memoir, *Tales of an Art Dealer* (2012), is a treasure trove of information and insights on the history of the art trade in America as well as a personal account of relationships with collectors, museums and other dealers. Vose describes the time when he brought a handful of paintings to customers in New Britain for consideration as Christmas presents, his offerings were rejected. Not wanting to waste the journey, Vose visited Low on a social basis. After he told of his failure to sell what he considered worthy paintings, Low viewed the pictures and suggested a visit to Alix Stanley whose career had been with the family tool works company. Low admitted that he didn't know Stanley, but the aging widower might welcome a "social" visit. It was a conversion of the innocents: Stanley not only bought three works but ended up funding the purchase of hundreds of American works of art for the museum through funds he established.

Vose recounts having found such masterworks as Frederic Church's *Haying Near New Haven* on a porch in New Hampshire where the family kept their snowshoes and skis. Within the year, he made a tidy profit on his $200 purchase when he sold it to New Britain for $1,000.

The list of works that Low acquired over 15 years (approximately 1,500) is extraordinary, but the quality is even more impressive. A selective accounting from the early years tells the story: 1940—Winslow Homer watercolor; 1941—Robert Brackman, George Inness, Robert Henri; 1942—Benjamin West, John Singer Sargent, William M. Harnett, Albert Blakelock, Thomas Eakins, Eugene Speicher; 1943—John Sloan, George Luks, Paul Sample, Winslow Homer oil, Everett Shinn; 1944—Glackens, Sargent, Bellows, Prendergast; 1945—Kensett, LaFarge, E.L. Henry, Jerome Myers, Thomas Cole, J. Alden Weir; 1946—S.S. Carr, McEntee, Eastman Johnson; 1947—N.C. Wyeth; 1948—Andrew Wyeth; 1949—Whistler; 1953—Max Webber.



Childe Hassam (1859-1935), *Le Jour du Grand Prix*, 1887. Oil on canvas, 37 x 49¼ in. New Britain Museum of American Art. Grace Judd Landers Fund, 1943.14.

Low also demonstrated that, even without a group of collectors in the community, it was possible to build a significant collection with ample funding. And that funding came from Alix Stanley and the Charles F. Smith Fund. Low scored a great coup for the museum when he learned that the Whitney Museum in New York City was thinking of selling Thomas Hart Benton's mural series *The Arts of Life in America* as they were planning to move to a new building uptown. Alix Stanley financed the $500 purchase price which was said to be less than it cost to remove and transport the murals. Low and Benton were friends from summers in Martha's Vineyard. Benton offered an appreciation of Low saying he was "the damnedest museum director I've ever known. For one thing, he's an artist himself, he's also a person who knows about art and art history, he's got a good eye, and he likes bourbon almost as much as I do."

Low's sudden death from a heart attack was a shock, but it was not a total setback. A committee was formed to develop a collection of American illustration in his memory that is one of gems of the museum today. And ensuing directors have continued to expand the collection, enlarge the group of museum supporters, and reach out to a widening audience. A new building constructed during the recent directorship of Douglas Hyland replaces older additions. It is the fruition of Hyland's vision to allow the New Britain Museum, now five times larger, to generously accommodate a greatly expanded collection, which numbers around 8,000 works—a fourfold increase achieved during his tenure. The range has expanded as well to include photography, a maritime collection, more contemporary work, and 25 outdoor sculptures which enhance the link with the adjacent park. There is even an important collection of pulp art!

In many ways, New Britain today is not only a model of a single-focus institution; it has enhanced its popular appeal. At last count, the 80,000 annual visitors exceed the total population of the city. Its appeal is not only the marvelous quality of the collections, but also the engaging display and the intimate settings which contrast with the often cold and cavernous spaces of larger museums. It is a place that encourages visitors to indulge in quiet but informed contemplation. A worthy retreat for the mind and the eye. ■

Correcting the Record

Museums across the nation commit to showcasing overlooked women artists

By ERIN E. RAND

Since 2016, the National Museum of Women in the Arts has asked its social media followers if they can name five women artists. The prompt is more challenging than you'd think—most people start off with Georgia O'Keeffe, move on to Frida Kahlo and then they draw a blank. That gap in knowledge makes more sense after you learn that from 2008 to 2018, works by women represented only 11 percent of museum acquisitions and 14 percent of exhibitions in museums in the United States.

This year marks an important anniversary in American women's history: the centennial of the ratification of the 19th amendment, which granted women the right to vote. As the nation reflects on the progress women have made in the last century, many museums are committing to highlighting the works of women artists who have been underappreciated and under-collected throughout the years. The Baltimore Museum of Art has pledged to only acquire works by women artists in 2020, while other museums are taking a hard look at their existing collections to identify and celebrate women artists who may have been overlooked.

The anniversary of women's suffrage looms large in the Museum of Fine Art, Boston's exhibition *Women Take the Floor*, on view through May 3, 2021. The expansive show takes over all seven galleries on the second floor of the Art of the Americas wing and draws from the museum's expansive collection to tell the story of women in the arts from 1920 to now.

Though the concept of the exhibition seems simple, Nonie Gadsden, Katharine Lane Weems Senior Curator of American Decorative Arts and Sculpture, says, "As I dove into it, I recognized the very complicated nature of this premise." The goal of the exhibition was to provide a corrective to centuries of gender discrimination without tokenizing, and making it even more complicated, Gadsden says, "I didn't want it to seem that we were celebrating women's suffrage. We're marking the anniversary of women's suffrage because it's an important milestone, but it also wasn't a movement that was inclusive."



Georgia O'Keeffe (1887-1986), *Deer's Skull with Pedernal*, 1936. Oil on canvas. Gift of the William H. Lane Foundation. © Georgia O'Keeffe Museum / Artist Rights Society (ARS), New York. Photograph © Museum of Fine Arts, Boston. On view in *Women Take the Floor* at Museum of Fine Arts, Boston.

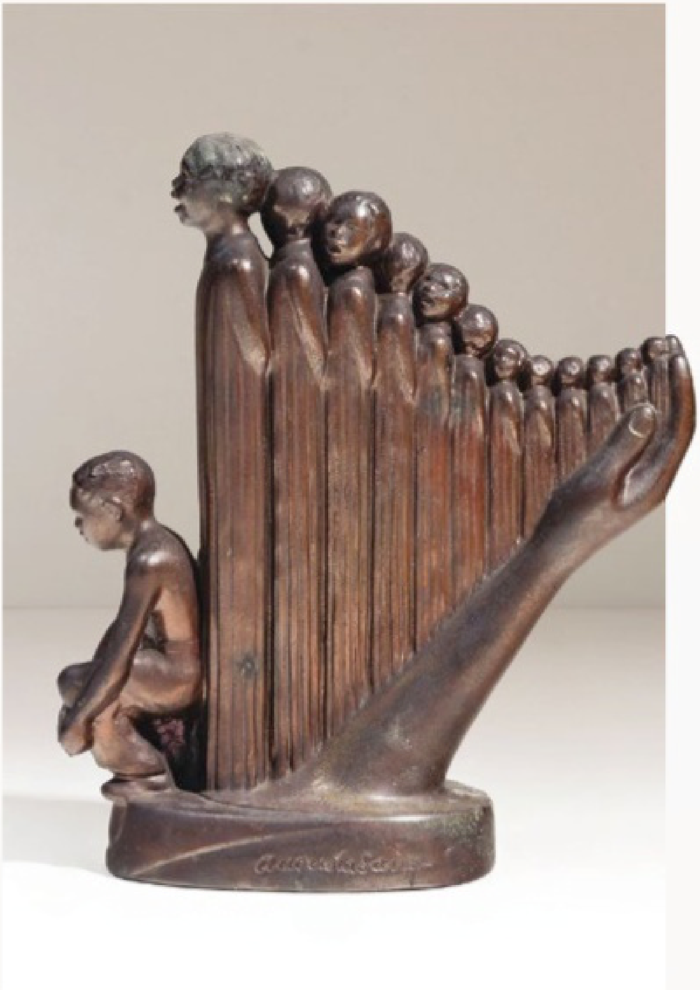




Augusta Savage (1892-1962), *Portrait Head of John Henry*, ca. 1940. Patinated plaster, 6⅝ x 3½ x 4¾ in. Museum of Fine Arts, Boston. The John Axelrod Collection—Frank B. Bemis Fund, Charles H. Bayley Fund, and The Heritage Fund for a Diverse Collection, 2011.1813. On view in *Augusta Savage: Renaissance Woman* at Dixon Gallery and Gardens.



Agnes Pelton (1881-1961), *Messengers*, 1932. Oil on canvas. Collection of Phoenix Art Museum. Gift of The Melody S. Robidoux Foundation. On view in *Agnes Pelton: Desert Transcendentalist* at Whitney Museum of American Art.



Augusta Savage (1892-1962), *Lift Every Voice and Sing*, 1939. Bronze, 10¾ x 9½ x 4 in. University of North Florida, Thomas G. Carpenter Library Special Collections and Archives, Eartha M. M. White Collection. ©1939 World's Fair Committee and the Artist. On view in *Augusta Savage: Renaissance Woman* at Dixon Gallery and Gardens.

With those challenges in mind, the MFA's collection was looked over to find the best pieces for the exhibition. "I don't think that anyone had ever taken a look at the collection focusing only on the women artists, to see where our strengths and weaknesses were," Gadsden says. While most museums spotlighting women artists tend to focus on works from the latter half of the 21st century, the MFA found it had a strong collection of works spanning from the 1920s to the 1970s.

While those familiar names like O'Keeffe and Kahlo make appearances in the show, viewers will also be introduced to women artists that aren't household names. "I didn't want to diminish O'Keeffe's and Kahlo's importance, but I also wanted to balance it out and not let them suck all the air out of the room," Gadsden says.

In "Women of Action," the gallery devoted to action painting, visitors will be introduced to Grace Hartigan's *Masquerade* and Joan Mitchell's *Chamonix,* which are displayed beside works by more familiar names like Helen Frankenthaler.

Ceramics by Toshiko Takaezu are the centerpiece in the exhibition's large central gallery. "She considered herself an abstract expressionist, which is against everything Clement Greenberg ever said about abstract expressionism. But he had a very narrow definition," Gadsden says. "By trying to broaden the canon and showing the women artists of the movement, we can show the different media and forms it took."

Gadsden hopes that *Women Take the Floor* will introduce visitors to new artists and start to bring name recognition to those who didn't have it before. "So much about what draws people to exhibitions is whether they recognize the name," she says. "I would love to get the names out, and I want people to recognize that it's not because of a lack of talent that these artists haven't gotten attention. It's very much been an effect of art historians and museums that some of these artists that had tremendous reputations during their lifetime but somehow have been written out of the history books."

Social change and political organizing also played a part in inspiring the exhibition *Augusta Savage: Renaissance Woman*, originally shown at the Cummer Museum of Art and Gardens and now on view at the Dixon Gallery and Gardens in Memphis, Tennessee.



Agnes Pelton (1881-1961), *Departure*, 1952. Oil on canvas, 24 x 18 in. Collection of Mike Stoller and Corky Hale Stoller. Photography by Paul Salveson. On view in *Agnes Pelton: Desert Transcendentalist* at Whitney Museum of American Art.



Grace Hartigan (1922-2008), *Masquerade*, 1954. Oil on canvas. Collection of Lizbeth and George Krupp. © Grace Hartigan. Courtesy, Museum of Fine Arts, Boston. On view in *Women Take the Floor* at Museum of Fine Arts, Boston.

"When we started conversations about the show, Black Lives Matter was at a very visible moment," says curator Jeffreen Hayes. "Most of the folks that were talking about the movement were black men, but the movement was founded by black women. They were black women leading the way who were being erased, and that's how I saw Augusta Savage's legacy."

Savage made a name for herself as a sculptor. She was primarily known for the portrait busts she made of everyday black people, and in 1939, she was the only black woman to be commissioned to create artwork for the 1939 World's Fair, and her sculpture *Lift Every Voice and Sing* became the most photographed work during the fair.

But in addition to sculpture, Savage also had a reputation as an arts educator. "She made space in her own personal studio to teach black residents of Harlem art, from youth to adults, and she had a special place in her heart for teaching the next generation of black children through art," says Hayes.

Norman Lewis and Jacob Lawrence both studied with Savage, and while they both acknowledged her influence on them, many of her students didn't. Hayes laments, "She had this incredible career and she led Harlem's next generation, and all of a sudden this person who has been so instrumental has been forgotten."

Renaissance Woman reasserts Savage's legacy as both an artist and a community-based educator 80 years after she made a splash at the World's Fair. The Cummer Museum in Jacksonville was the perfect location to originate the exhibition as Savage herself was originally from northern Florida. Hayes explains, "At that time, the museum was looking to pivot to be more accessible and accepting of Jacksonville. They understood there was a huge segment of the community that hadn't seen themselves represented in the institution." The show centers on the black experience, which helped to bridge the gap between the museum and its surrounding community.

That effect has been echoed as the exhibition has traveled to museums around the country, and Hayes hopes that museum leaders learn from the experience and take a leap of faith by presenting more works that reflect the demographics of their communities. "A show like this, that reclaims a black woman who has been considered a footnote, has an impact," she says. "To see black audiences who may not have visited the museum before walk



Alice Neel (1900-1984), *Linda Nochlin and Daisy*, 1973. Oil on canvas. Seth K. Sweetser Fund. © The Estate of Alice Neel. Courtesy David Zwirner, New York/London. Photograph © Museum of Fine Arts, Boston. On view in *Women Take the Floor* at Museum of Fine Arts, Boston.

through the show and connect with the story, the work, the artist and walk away feeling like they have been seen has been really powerful."

Agnes Pelton: Desert Transcendentalist, traveling to the Whitney Museum of American Art from March 13 to June 28, also hopes to shed new light on an underappreciated woman artist. The show came to be after the Phoenix Art Museum's chief curator Gilbert Vicario became fascinated with two of Pelton's paintings that hung in the museum's American art galleries.

"I quickly discovered that she was an artist that was better known among painters and among younger women artists," Vicario says. "That made me want to tell her story."

Pelton originally had an East Coast art education. She studied at the Pratt Institute with Arthur Wesley Dow and exhibited two paintings at *The Armory Show*. But it was after she began reading theosophist texts that Pelton really began to define her artistic style. She moved west to Cathedral City, California, and began working toward "spiritual union," and those inner journeys are reflected in her abstract paintings. While she was associated with a group of New Mexico transcendentalist painters, Barbara Haskell, curator at the Whitney, explains, "Her work is different. It's more luminous and has a softer sense of attainment. Her edges are not totally crisp, and all have a sense of air." *Messengers*, which graces the cover of the exhibition catalog, depicts a bright field of energy over a mountain landscape.

Pelton painted desert scenes for tourists to make a living, and Haskell says that "her abstractions were really something she did for herself. She didn't have many shows, and because she was outside of the mainstream, her work was almost invisible to the art world."

When she died, her abstract paintings filtered out into the world via secondhand shops and garage sales, but in the 21st century, her visionary approach is finally being appreciated. Vicario says, "Those of us in museums know that people struggle with abstractions that aren't anchored in reality, but the reception the exhibition got was incredible, which I think signifies that on an intuitive level, people got a lot of satisfaction from seeing this beautiful, contemplative work."

While artists like Pelton, Savage and other women struggled for recognition during their lifetimes, newfound attention to their work gives curators, art historians and museum visitors a chance to correct the record. "Right now, people are responding to the fact that modern art history as we know it is being shifted and realigned by new scholarship, and there's a new interest in artists that have been overlooked in some cases simply because they were women or because of the nature of their work," Vicario says. "I think that people will begin to take away that there is a greater depth and a greater breadth to the artwork that will ultimately define the 20th century." ■



Agnes Pelton (1881-1961), *Day*, 1935. Oil on canvas. Collection of Phoenix Art Museum. Gift of The Melody S. Robidoux Foundation. On view in *Agnes Pelton: Desert Transcendentalist* at Whitney Museum of American Art.

March 13-June 28

Agnes Pelton: Desert Transcendentalist

Whitney Museum of American Art

New York, NY

t: (212) 570-3600

www.whitney.org

Through March 22

Augusta Savage: Renaissance Woman

Dixon Gallery and Gardens

Memphis, TN

t: (901) 761-5250

www.dixon.org

Through May 3, 2021

Women Take the Floor

Museum of Fine Arts, Boston

Boston, MA

t: (617) 267-9300

www.mfa.org



Portrait of Winslow Homer taken in N.Y. by Napoleon Sarony, 1880. Albumen print. 5⅞ x 4¼" in. Bowdoin College Museum of Art, Brunswick, Maine: Gift of the Homer Family.



Portrait of Frederic Remington, no date. Image courtesy of Frederic Remington Art Museum.

SHIPS *in the* NIGHT

Footsteps behind each other, Frederic Remington and Winslow Homer are the spotlights of a major new exhibition at the Denver Art Museum

By **MICHAEL CLAWSON**

An intriguing little mystery lies buried at the heart of a major new exhibition at the Denver Art Museum: Did two of America's greatest 19th-century artists and illustrators, Frederic Remington and Winslow Homer, ever meet?

There is ample evidence, all circumstantial, that would seem to suggest they could have. Both artists lived in New York City and even frequented some of the same Manhattan venues, including the National Academy of Design, the Art Students League and M. Knoedler & Co. Gallery. Some of their separate haunts—including publishing companies, watering holes and studios—were often down the street or around the corner from each other. Both men were close friends with artist J. Alden Weir, with Homer even rooming with him for a year before Weir left for Paris. Both Remington and Homer exhibited at the *World's Columbian Exposition* in 1893 in Chicago. Both men worked for *Harper's Weekly* at various times in their careers. Their dates don't always overlap, but it's remarkable how many places they had in common—in several instances they were walking the same Manhattan sidewalks only a year apart.



Winslow Homer (1836-1910), *The West Wind*, 1891. Oil on canvas, 30 x 44 in. Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts. Gift of anonymous donor, 1928.24. Addison Gallery of American Art, Phillips Academy, Andover, MA / Art Resource, NY.



Frederic Remington (1861-1909), *The Fall of the Cowboy*, 1895. Oil on canvas, 25 x 35⅛ in. Amon Carter Museum of American Art, Fort Worth, Texas, Amon G. Carter Collection, 1961.230.



Winslow Homer (1836-1910), *Sharpshooter*, 1863. Oil on canvas; 12¼ x 16½ in. Portland Museum of Art, Maine: Gift of Barbro and Bernard Osher, 1992.41. Image courtesy Portland Museum of Art.

The catalog for the exhibition introduces a tantalizing clue. "During the genesis of this project, one of the curators came across a photograph published in 1982 in Peggy and Harold Samuels' biography of Frederic Remington. Seated around a table, four artists play a hand of cards. One of them sits on the edge of his seat, pipe in mouth, while another leans to the left, hand on jowl, with a slightly bored expression. The caption identifies these two as Frederic Remington and Winslow Homer," it reads in a foreword by three of the exhibition's organizers. "We all wanted this image to be real, but we had our suspicions. Homer appears to have too much hair, and the age difference between the two artists seems off. Even so, we were excited at the slim prospect of having found a photograph proving that the two contemporaries and legends of American art knew each other and were card-playing friends, providing a thoroughly personal connection to this first-ever comparative look at their work."

Unfortunately, dear reader, this story has no fulfilling ending. After researching the photograph, it was discovered that the original document was missing and "remains, in fact, unverifiable, its authenticity suspended."

"We did our best to track down and answer that ultimate question," says co-curator Thomas Brent Smith, Denver Art Museum's curator of Western American art and director of the Petrie Institute of Western American Art. "Whatever we did, wherever we turned, there was no smoking gun, like maybe a letter from Homer to Remington. I certainly think they knew *of* each other—they were handled by the same dealer in Knoedler, and you see the close proximity of their lives in New York. But as best we can tell they were like ships passing in the night."

Proof of a Remington-Homer encounter may never materialize—and, let's be honest, there is poetry in not knowing—but the Denver Art Museum has something better: a conversation between the two artists through their works. Opening March 15 at the Colorado museum is *Natural Forces: Winslow Homer and Frederic Remington*, a stunning new exhibition that explores the two artists and their trajectories through American art. The exhibition, which will also travel to the Portland Museum of Art in Maine and the Amon Carter Museum of American Art in Texas, will present some of the great masterpieces from the artists, including



Winslow Homer (1836-1910), *Weatherbeaten*, 1894. Oil on canvas, 28½ x 48⅜ in. Portland Museum of Art, Maine: Bequest of Charles Shipman Payson, 1988.55.1. Image courtesy Portland Museum of Art.

A Dash for the Timber by Remington and many of Homer's great Maine seascapes.

"The concept of an exhibition about Winslow Homer and Frederic Remington has been kicked around in one capacity or another for years and years and years now. I think all it took to come together was a group of curators to come together and say, 'Let's do it,'" Smith says, adding that the show is co-curated by Jennifer Henneman, his colleague at the Denver Art Museum; Diana Greenwold, associate curator of American art at the Portland Museum of Art; and Maggie Adler, curator at the Amon Carter Museum of American Art. "What we ended up with was two Remington people, myself and Jennifer, and two Homer people, Diana and Maggie. We crossfired with each other and brought it all together."

What will hit visitors first are the similarities between the two artists: both were illustrators first, both lived in New York, both spent time in or near the Adirondacks, and both covered war as correspondents for *Harper's Weekly* and other publications. Homer painted the Civil War, while Remington created artwork related to the Spanish-American War in 1898, the Indian Wars, and even accompanied Theodore Roosevelt's Rough Riders to the Battle of San Juan Hill in 1898. Both artists also leveraged this early training in illustration to propel them into legendary fine art careers that are celebrated in museums around the world still today.

"…[M]uch of what we know, or think we know, of Remington and Homer is oversimplified: far from being earnest witnesses to extremes of American experience, the Western frontier or the isolated rocky Maine shore, both enjoyed and pursued worldly careers marked by much shrewd mythmaking and commercial self-fashioning," writes Adam Gopnik in an essay in the catalog. "So far from being the noble hermit-artists of the American wilderness that they, or their admirers, often cast them as, both Homer and Remington were more often neighbors of mine, New Yorkers, living and working in the metropolis and making their careers from astute alliances with cosmopolitan enterprises—not least the illustrated newspaper *Harper's Weekly*, where both flourished as illustrators. They worked always, and unashamedly, with an eye to the market and a feeling for what sells."

The exhibition even opens with a pairing of works that demonstrate some of the similar themes they were exploring: Remington's *The Fall of the Cowboy*, showing a cowboy rendered obsolete by a barbwire fence he's passing through in a snowy landscape, and Homer's *The West Wind*, which shows a woman gazing out into the vastness of the ocean, seemingly acknowledging her small place within the grand spaces of the shoreline.

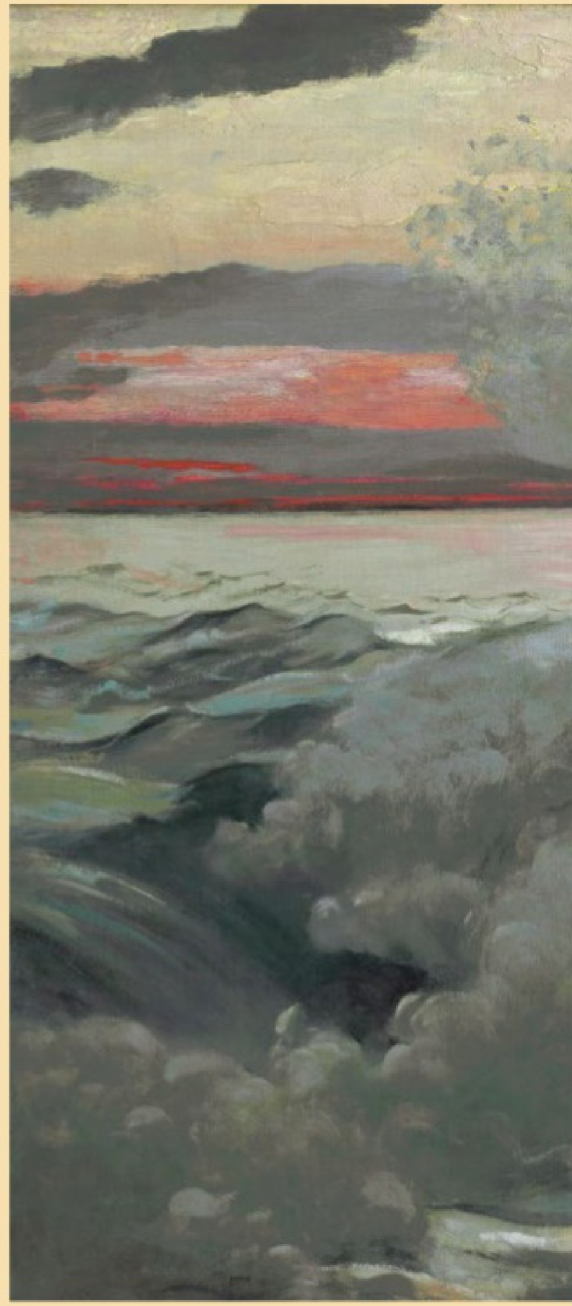
"An analysis of Remington's *The Fall of the Cowboy*, 1895, and Homer's *The West Wind*, 1891, in particular, complicates the standard characterization of these two artists," Adler writes in the accompanying catalog, *Homer | Remington*. "One is an evocation of the West, the other an eastern scene. Completed just a few years apart, both are nearly monochrome and neither is action-packed. They do not convey drama and vigor and are not replete with detailed information. Perhaps what is most fascinating about the two paintings is



Frederic Remington (1861-1909), *Dash for the Timber*, 1889. Oil on canvas, 48¼ x 84 in. Amon Carter Museum of American Art, Fort Worth, Texas, Amon G. Carter Collection, 1961.381.



Frederic Remington (1861-1909), *The Broncho Buster (Wooly Chaps)*, modeled 1895, cast by 1906. Bronze, 23 x 15 x 25 in. Gift of the Roath Collection at the Denver Art Museum, 2013.92. Photography © Denver Art Museum.



their sense of judicious restraint. Their veracity arises out of the authenticity of their sentiment, not the accurate transcription of facts. What they best accomplish is conveying sensation: the feeling of being there."

Other comparisons have a more visual rhyming pattern, as with the case of Remington's iconic *Dash for the Timber*, a huge 1889 oil showing a line of eight riders dramatically fleeing a group of Native Americans in the dust behind them, and Homer's 1872 oil *Snap the Whip*, a work that shows a line of children playing a game outside a schoolhouse in a grassy field. Both works have similar compositions with their main figures in a row that runs across the painting, though the implications of what happens next ranges from playful innocence in Homer's work to mortal danger in Remington's. In both cases, though, it's delightful to imagine the motion and movement of the feet—or hooves, which are often airborne in Remington's work—as they rise and fall against the earth. The works seem to vibrate with energy.

Just when the *Natural Forces* starts to bring the two artists tightly together, it splits them off onto their own divergent paths. The big difference is purely time. Though they died only nine months apart—Remington in 1909 and Homer in 1910—the artists came from adjacent generations, with Homer 26 years older than the younger artist. Another difference is the way they looked at the world and the drama it created. While Remington often painted the desert and its inhabitants of cowboys, Native Americans and cavalry riders—and



Winslow Homer (1836-1910), *West Point, Prout's Neck*, 1900. Oil on canvas, 30 1/16 x 48 1/8 in. Sterling and Francine Clark Art Institute, Williamstown, Massachusetts: Acquired by Sterling and Francine Clark, 1941, 1955.7. Image courtesy clarkart.edu.

Homer the sea, though he also painted soldiers, hunters and wildlife subjects—they took different points of views when it came to drama and conflict.

"Homer and Remington would ultimately shed their illustrator beginnings and mature into skilled painters who at times treated the same universal themes, above all man's relationship to nature," Smith writes. "Whereas Homer's works often express man confronting nature's power, as in *The Fog Warning*, 1885, and *Undertow*, 1886, Remington regarded the wilderness as but a single hazard and man as perhaps a greater threat, an idea that is evident in his painting *Ridden Down*, 1905. Whether depicting a raging sea or the vast Western landscape, both artists seem to have returned repeatedly to such themes to explore their seemingly endless symbolic possibilities."

It's this back-and-forth dialogue between the two artists that makes the show so compelling in its pairing. They may have never met, but Remington and Homer shared ideas about the American experience that seems to suggest they might have got along perfectly if they had. ■

March 15-June 7, 2020
Natural Forces: Winslow Homer and Frederic Remington
Denver Art Museum
100 W. 14th Avenue Parkway
Denver, CO 80204
(720) 865-5000,
www.denverartmuseum.org



Philip Guston (1913-1980), *Bombardment*, 1937. Oil on Masonite, 42 in.
Philadelphia Museum of Art, gift of Musa and Tom Mayer 2011-2-1.
© The Estate of Philip Guston, courtesy McKee Gallery, New York.

VIDA MEXICANA

Mexican Muralists Remake American Art, 1925 to 1945 opens at New York's Whitney Museum

By JOSHUA ROSE

When discussing the trajectory of American art over the last century, the date most often celebrated is 1913, the year of the *International Exhibition of Modern Art* (*The Armory Show*) in New York City, which is often referred to as the "dawn of Modernism in America" and is the first time the phrase "avant-garde" was used to describe painting and sculpture. It was the singular event where American artists and audiences were first introduced to their European counterparts such as Van Gogh, Gauguin, Cézanne, Picasso, Matisse and, of course, Duchamp.

Until now, that is. The Whitney Museum of American Art's recently opened *Vida Americana: Mexican Muralists Remake American Art, 1925-1945* poses another source of influence and inspiration for American artists during the early part of the 20th century—Mexico.

"This exhibition is really rewriting art history," says Barbara Haskell, curator of the exhibition. "There's been the common assumption that the French were the influence on American art during the first half of the 20th century. *Vida Americana* changes that narrative to show that it was the Mexican artists who had the most profound, pervasive influence on the art of this country."

Vida Americana includes approximately 200 works of art by 60 U.S. and Mexican artists including the three great Mexican muralists—José Clemente Orozco, David Alfaro Siqueiros and Diego Rivera—alongside their American compatriots Thomas Hart Benton, Elizabeth Catlett, Philip Guston, Jacob Lawrence, Jackson Pollock, Ben Shahn and Charles White. The exhibition will consist of paintings, portable frescoes, films, sculptures, prints, photographs and drawings as well as life-size photographic reproductions of murals.

Haskell's latest curatorial offering has roots in the cultural and political history of the exchange between the two countries, starting in the early 1920s when American photographers like Paul Strand and Edward Weston began traveling to Mexico. American artists journeyed south in order to connect with a cultural, political and artistic movement of the time that favored agrarian life as an alternative version to the American urbanism and industrialism of the day. Once in Mexico, American artists, writers and photographers saw monumental public murals by



Jacob Lawrence (1917-2000), *Panel 3 from The Migration Series, From every Southern town migrants left by the hundreds to travel north.*, 1940-41. Casein tempera on hardboard 12 x 18 in. The Phillips Collection, Washington, D.C.; acquired 1942. © 2019 The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle / Artists Rights Society (ARS), New York.



Harold Lehman (1913-2006), *The Driller (mural, Rikers Island, New York)*, 1937. Tempera on fiberboard, 92⅛ x 57⅛ in. Smithsonian American Art Museum, Washington, DC; transfer from the Newark Museum 1966.31.11. © Estate of Harold Lehman. Image: Smithsonian American Art Museum, Washington, D.C. / Art Resource, NY.



Jackson Pollock (1912-1956), *Landscape with Steer*, ca. 1936–37. Lithograph with airbrushed enamel additions, sheet: 16⅛ x 23⅜ in., image: 13¹³⁄₁₆ x 18⁹⁄₁₆ in. Museum of Modern Art, New York; gift of Lee Krasner Pollock. © 2019 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York. Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.

Orozco, Siqueiros and Rivera commissioned by President Álvaro Obregón that "depicted the history and everyday life of the nation's people."

"By portraying social and political subject matter with a pictorial vocabulary that celebrated the country's pre-Hispanic traditions, the murals invested the age-old technique of fresco painting with a bold new vitality that rivaled the avant-garde trends sweeping through Europe, while at the same time establishing a new relationship between art and the public by telling stories that were relevant to ordinary women and men," says Haskell. "Nothing in the United States compared."

Unfortunately, this golden age or "new efflorescence" came to somewhat of a halt when Obregón was succeeded by Plutarco Elías Calles, so the three great Mexican muralists looked north to find patronage in the United States.

"There was little to hold me in Mexico in 1927 and I resolved to go to New York," Orozco later recalled. "I knew nobody and I proposed to begin all over."

Orozco's story in America parallels the connections found in this exhibition and shows the influence he, as well as Siqueiros and Rivera, had on American artists. Through connections, Orozco met American heiress Eva Palmer-Sikelianos who was able to secure the Mexican artist a commission, in 1930, for the dining hall at Pomona College located outside Los Angeles. Later that year, Charles Pollock and his younger brother, Jackson, traveled to Pomona College to see the mural, titled *Prometheus*, "a reproduction of which Jackson would keep tacked to the wall of his New York studio throughout the 1930s, calling it 'the greatest painting done in modern times.'"

"*Vida Americana* will demonstrate the profound impact Orozco, Rivera and Siqueiros had on their counterparts in the U.S. from 1925 to 1945," says Haskell. "Their art provided a model for U.S. artists who were searching for alternatives to the art-for-art's-sake, abstract ethos of European modernism and seeking to create socially meaningful art at a time when the U.S. public was grappling with the economic and social injustices of laissez-faire capitalism that had been exposed by the collapse of the U.S. stock market."

Of course, at the core of all this was Rivera himself, who was referred to in the press when he first arrived in San Francisco as "the hero of the Western world." While Rivera's famous Rockefeller Center mural was first covered and then later destroyed, the artist re-created the mural at the Palace of Fine Arts in Mexico City. This new mural, titled *Man, Controller of the Universe*, will be represented in this exhibition by a life-size photograph, nearly 15 feet in length.

"What I was struck by when viewing the exhibition is just how contemporary the work feels," says Haskell. "There is a rhythm to the show and each gallery has a slightly different mood different from the one that proceeds and follows it. The connections are so incredible, Pollock and Orozco, Pollock and Siqueiros, Rivera and Ben Shahn, Siqueiros and Guston and Fletcher Benton. Every room has a connection."

The exhibition will be on view at the Whitney until May 17, and then travels to the McNay Art Museum in San Antonio, Texas, where it will be on view from June 25 through October 4.

"By exploring the transformation in art-making that occurred in the United States as a result of the Mexican influence, while also examining the effect the U.S. had one the muralists' art, *Vida Americana* will expand our understanding of the rich cultural exchange between our two countries," says Haskell. ■

Through May 17
Vida Americana: Mexican Muralists Remake American Art, 1925-1945
Whitney Museum of American Art
99 Gansevoort Street
New York, NY 10014
t: (212) 570-3600
www.whitney.org

On the coffee table is *Fastball*, 1979 (cast 1987), bronze, by Albert Wein (1915-1991). To the left of the fireplace is *Poker*, 1937, oil on Masonite panel, by Helen Farr (Sloan) (1911-2005). Above the fireplace is *Setting Up the Circus*, 1935, oil on canvas, by Vermadel Griswold (1891-1967). The mahogany tall case clock is by William Cummens (1768-1834), Roxbury, Massachusetts. At the end of the hall is *The Baker*, 1945, encaustic on canvas, by Karl Zerbe (1903-1972). On the right is *Reading the News*, circa 1936-1939, by Daniel R. Celentano (1902-1980).





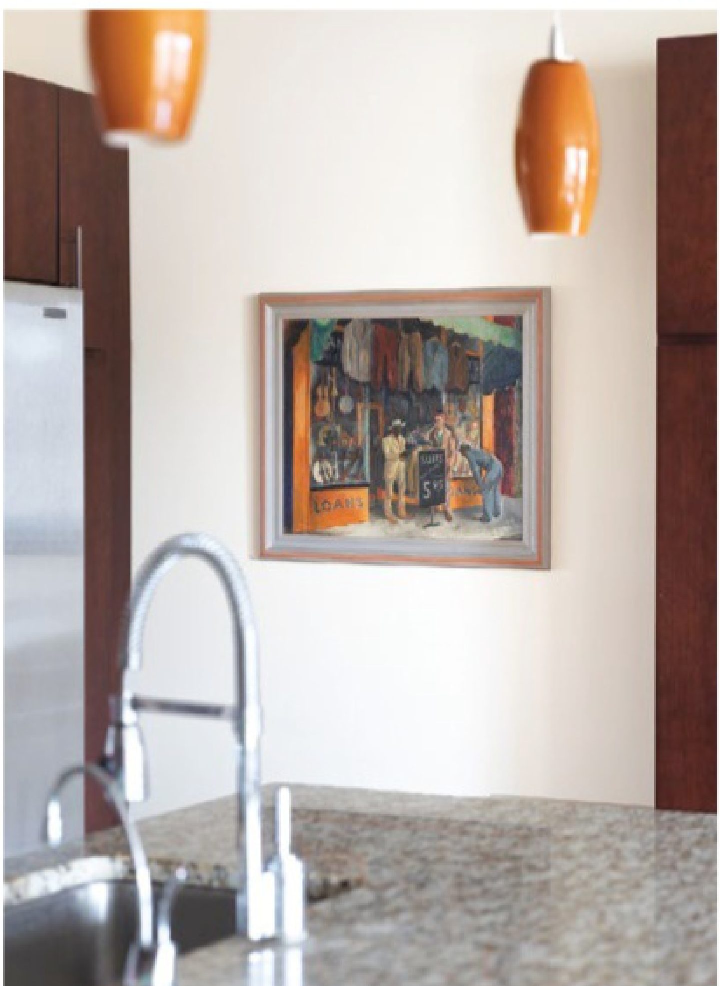
ON THE SCENE

The collection of Arthur and Peggy Hittner centers on American paintings of the 1930s and '40s

By JOHN O'HERN *Photography by* FRANCIS SMITH



In the dining and living area are, left to right, *Between Rounds*, late 1930s, by Daniel R. Celentano (1902-1980); *Street of Dreams*, circa 1945, oil on canvas, by Douglas Gorsline (1913-1985); Celentano's oil on canvas, *The Houseboat*, circa 1937; and *Young Ball Player*, 1933 (with later additions), oil on canvas, by James Chapin (1887-1975). The sculpture on the end table is a folk carving of *Honus Wagner*, a gift from Peggy to Art after the publication of his biography of Wagner. In the background is a pine, two-piece Pennsylvania German cupboard, circa 1770-1800. The dining table is a 19th-century French farm table.



In the kitchen is *Suits and Loans*, 1942, oil on Masonite, by Earl B. Holdren (1912-1989).

Arthur D. Hittner's latest book is *The Caroline Paintings: An Art Novel*, which features on its cover a painting from his art collection—*The Dreamer* by Stan Poray (1888-1948). Now retired after 34 years as an attorney, he turned his writing talents to his first book in the early 1990s. The prize-winning *Honus Wagner: The Life of Baseball's 'Flying Dutchman'* was published in 1996.

He and his wife, Peggy, had become interested in American painting of the '30s and '40s having visited the New York City gallery of Janet Marqusee, who was an artist, collector and scholar in her own right. He says, "Her stock was energetic—ripe with scenes of urban activity, boldly painted people and places depicting the heights and depths of life in



In the hall are, left to right, *Horseshoes on Uxbridge Common*, 1937, oil on canvas board, by Ludvik (Louis) Durchanek (1902-1976); *Interior Gray Day*, early 1960s, oil on Masonite, by Joseph Solman (1909-2008); and *Reading the News*, circa 1936-1939, by Daniel R. Celentano (1902-1980).



In the dining room is *The Houseboat*, circa 1937, oil on canvas, by Daniel R. Celentano (1902-1980).



Carousel, circa 1939, oil on board, by Albert Gold (1916-2006), is on the left. On the right is *Shelling Peas*, late 1880s, oil on canvas, by Clement Rollins Grant (1848-1893), the first significant painting the collectors acquired, purchased on the installment plan from Vose Galleries in 1979.

America during the Great Depression and the war years that followed. It was immediately clear to me that my own discovery of American Scene painting presented a wondrous opportunity and a concomitant challenge. Along with the chance to collect dramatically undervalued work of often astounding quality by once highly-regarded artists was the challenge to contribute in some way to a renewed appreciation of their accomplishments."

Their collection actually began with antique furniture influenced by Peggy's aunt and uncle who had an antique shop in Brookline, Massachusetts. Art realized they could buy antique furniture at the time more reasonably than contemporary furniture and that it could appreciate in value. Their first paintings were portraits from the 1820s to the 1840s, a pair of which were



Above the chest is *Street Market*, 1933, oil on canvas, by James Chapin (1887-1975). The two small paintings are gouache and graphite on newsprint from the *Subway Series* by Joseph Solman (1909-2008). They are, left to right, *Man with Brown Jacket*, 1972/1980 and *Lady in Blue Polka Dot Dress*, 1967.

signed by an itinerant artist, Spencer P. Bancroft with his name and the names of the sitters. It inspired Art to begin his research into the artists in their collection. "When I buy a painting," he says, "I try to learn everything I can."

He doesn't recall visiting museums as a boy, but in his last year at Dartmouth he took an art survey course on a lark. It was taught by John Wilmerding whom he remembers as a "dynamic" professor. Wilmerding went on to become a renowned scholar, curator and art collector.

The Hittners bought their first American Scene painting at auction in 1998—*Working Girl*, circa 1940, by Jerry Farnsworth (1895-1982). They have since donated the painting to the Northern Arizona University Art Museum.



Hanging above the bed is *Coal Town*, 1939, tempera on paper, an unrealized WPA mural study by Philip Reisman (1904-1992). On the right is *The Dreamer*, probably 1935, oil on canvas with artist-carved frame, by Stan P. Poray (1888-1948).

Art writes, "While the thrill of the chase has always been a primal motivator to collectors, it is often, at least to me, mere prelude to the real fun: uncovering what I can of the lives of the artists and, where possible, the histories behind the individual works we've been fortunate enough to acquire." The results of the chase and his careful scholarship can be seen on the collection's website at www.paintingtheamericanscene.com.



Katharine (Portrait of Katharine Bigelow Higgins), 1939, oil on canvas, by Umberto Romano (1906-1982), hangs above the bed next to a cherry Connecticut River Valley chest-on-chest, circa 1770-1790. Next to the armoire is *Black Boy at a Window*, circa 1938-40, oil on Masonite panel, by Wells Moses Sawyer (1863-1960).

Hanging in the master bedroom of their Massachusetts home is *Katharine (Portrait of Katharine Bigelow Higgins)*, 1939, oil on canvas, by Umberto Romano (1906-1982). When the couple purchased the painting, it was believed to be a portrait of the artist's wife. Art contacted the artist's son who informed him of the true subject, and subsequent correspondence with the subject's daughter revealed stories about her mother's life and the significance of details in the painting. He notes, "According to the artist's son, Katharine is holding a book of her own poetry; the landscape is believed to be a view of Dorset, Vermont, a summer retreat during her childhood and later adult years."

In their Arizona home is a painting by Harold J. Rabinovitz (1915-1944). Art notes, "Once in a while, a masterpiece comes along by an artist lost to obscurity. Such is the case with Harold J. Rabinovitz's *Eventide*, a regionalist tour de force completed by a once precocious but now unheralded artist before his 21st birthday." His research into Rabinovitz resulted in Art's biography and catalogue raisonné, *At the Threshold of Brilliance: The Brief but Splendid Career of Harold J. Rabinovitz*. To reach a wider audience, he wrote *Artist, Soldier, Lover, Muse*, a fictionalized version of the artist's brief but fascinating life.

Sometimes the thrill of discovery takes an unexpected turn. Art had acquired a copy of Marqusee's catalog on the work of Daniel R. Celentano (1902-1980) and, as he says, he "devoured" it. When New York dealer Arlene Berman contacted him to say she had several Celentanos for sale, he was ready. He and Peggy went to see the two paintings and a drawing at Berman's gallery and were struck by all three. They left to consider their options and planned to return the next day. Art says, "That night, we debated what, if anything, we should choose. Unable to decide and haunted by the regret I knew I'd feel in turning any of the works down, I proposed (to my wife's horror) that we acquire all three." Berman had considered keeping one for herself and as Art explains, she was "crushed" that they wanted all three. A good business person, she let them go. He adds, "Losing all three was painful, she recalled, and (in retrospect) we can certainly relate. The two oils, in particular, are among Celentano's best works and remain pillars of our collection."

He says, "It's fascinating to live with the paintings and to develop the history behind them. I enjoy looking at them and regularly stop to look at them and to absorb the vibe they're giving off." ■

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from top left: Critcher, Ufer, Berninghaus, Hennings, Dunton, Adams, Higgins, Rolshoven, Sharp, Couse, Phillips, Blumenschein



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Gallery Shows

Previews of upcoming shows of historic American art at galleries across the country.



Jasper Francis Cropsey (1823-1900), *October on the Hudson*, 1886. Oil on canvas, 18 x 38⅛ in., signed and dated lower left: 'J.F. Cropsey / 1886–'. Available at Questroyal Fine Art.

Geometric Abstractions

Debra Force Fine Art highlights the works of German-born abstract artist Werner Drewes

March 3-April 17

Debra Force Fine Art
13 E. 69th Street, Suite 4F
New York, NY 10021
t: (212) 734-3636
www.debraforce.com

Werner Drewes (1899-1985) was born in Germany. Growing up, he recalled that his favorite subjects were gymnastics and drawing. His gymnastics instructor was also an artist and encouraged him to draw and paint. He said, "Up until my 16th or 17th year I never thought that I would become an artist." Nevertheless, from 1921 to 1922, he studied with Paul Klee, Johannes Itten and Oskar Schlemmer at the Bauhaus in Weimar. The Bauhaus was formed by Walter Gropius in 1919. In his "Bauhaus Manifesto" Gropius declared, "Let us then create a new



Werner Drewes (1899-1985), *Destroyed Tranquility*, 1972. Oil on canvas, 35⅞ x 40 in.



Werner Drewes (1899-1985), *Northern Lights*, 1984. Oil on canvas, 36 x 30 in.

guild of craftsmen without the class distinctions that raise an arrogant barrier between craftsman and artist! Together let us desire, conceive and create the new structure of the future, which will embrace architecture and sculpture and painting in one unity and which will one day rise toward heaven from the hands of a million workers like the crystal symbol of a new faith."

In 1923, Drewes left and traveled around the world, including the



Werner Drewes (1899-1985), *Solid Against Loose Forms*, 1983. Oil on canvas, 36 x 48 in.



Werner Drewes (1899-1985), *Untitled (Collage #263)*, 1976. Collage, 5½ x 9⅞ in.



Werner Drewes (1899-1985), *Disturbed Tranquility*, 1983. Oil on vellum, 8¼ x 12 in.

U.S. He returned to the Bauhaus, which was then in Dessau, and studied with László Moholy-Nagy, Wassily Kandinsky and Lyonel Feininger. Despite the experience he commented, "When one goes studying it's not so much the subject you study or with whom you come together as teacher and student, but the influence of other students and other human beings you meet which helps you to develop."

As the influence of Nazism grew, abstract painters became out of favor, and the Bauhaus was denounced for producing "degenerate art" and being "Un-German." Drewes immigrated to the U.S. He was one of the first Bauhaus artists to settle in America.

He exhibited his work and taught at the Brooklyn Museum of Art for the WPA and later at Columbia University and Brooklyn College. In 1946 he began teaching at the School of Fine Arts at Washington University in St. Louis, Missouri, where he taught for nearly 20 years.

In 1936 he had been a founding member of American Abstract Artists, which was formed to promote public understanding of abstract art.

An exhibition of the range of his work will be shown at Debra Force Fine Art in New York, March 3 through April 17. It will include the geometric abstractions from 1970 to 1985 and will feature large and small oils, works on paper, collages and several prints.

He said, "I am a painter and in love with color and its many tonalities." Color and line had fascinated him since his youth. There was more to art for him as well. In a statement for an exhibition in 1936 he wrote, "What is the mystery underlying the Architecture of our Universe? What are the laws which create the pattern of the frost which forms on our windows? What causes the stars to stay in their orbit? What is it which creates joy and sorrow within us?… All these are problems belonging to the world we live in and which should concern the artist, as well as those problems of sunlight or the growth of a tree. But art is also a world with its own laws, whether they underlie a painting of realistic or abstract forms…

"To create new universes within these laws and to fill them with the experiences of our life is our task… When they convincingly reflect the wisdom or struggle of the soul, a work of art is born." ■

Great Rivalries

Questroyal Fine Art features famous and underappreciated artists at its annual Hudson River School show

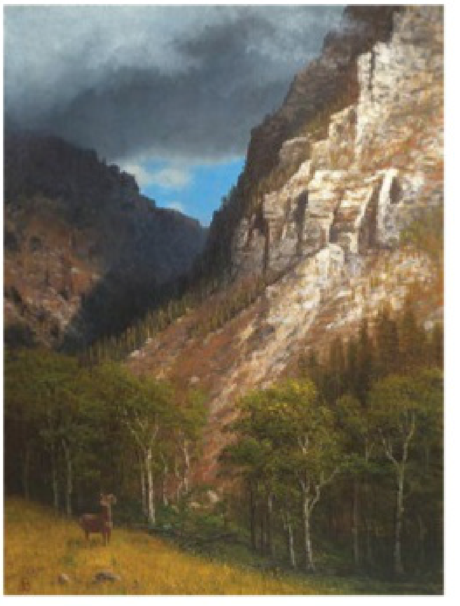
March 6-28

Questroyal Fine Art
903 Park Avenue, Third Floor
New York, NY 10075
t: (212) 744-3586
www.questroyalfineart.com

An exhibition of Hudson River School paintings has been an annual tradition at Questroyal Fine Art for over 20 years, but this year the show—called *Ten Great American Painters and their Brilliant Rivals*—has a bit of a twist.

Familiar names like Frederic Church, Thomas Cole, Albert Bierstadt and Sanford Robinson Gifford will hang on the gallery walls as they do every year, but they will be accompanied by the works of Hudson River School painters who didn't receive the same notoriety during their careers. While the names Jervis McEntee, John William Casilear and David Johnson might not ring as many bells, they produced many high-quality paintings that could go toe-to-toe with the works of their better known contemporaries.

"On any given day, these rivals could produce a work that would be on par with one of the greats," says Questroyal Fine Art owner Lou Salerno. "It's fun to look at them and see that in context."



Albert Bierstadt (1830-1902), *Pass into the Rockies*. Oil on board, 19 15/16 x 13 7/8 in., monogrammed lower left: 'AB'.



John Frederick Kensett (1816-1872), *New England Sunrise*. Oil on canvas, 18 1/8 x 30 1/4 in., monogrammed lower center: 'JFK'.



Hermann Herzog (1831-1932), *Morning Fisherman*, 1882. Oil on canvas, 40⅝ x 33⅛ in., signed and dated lower left: 'H. Herzog 1882'.



Jasper Francis Cropsey (1823-1900), *October on the Hudson*, 1886. Oil on canvas, 18 x 38 1/8 in., signed and dated lower left: 'J.F. Cropsey / 1886–'.

The exhibition will feature more than130 paintings by the Hudson River School greats and their less famous friends. From Jasper Francis Cropsey comes *October on the Hudson*, featuring a view of sailboats on the river among autumn foliage. Hermann Herzog—one of the "rivals"—is represented by *Morning Fisherman*, depicting a lone man walking alongside the riverbank in the early morning light.

Salerno says, "We're trying to demonstrate that in many of these cases there's just a hairline difference in quality between the very good painter and the brilliant painter. But there's a big disparity in price. A discerning collector could end up making a very good buy if they are willing to take an example by a painter that may be a bit less famous than one of the greats."

The paintings on view don't just come from a diverse group of artists, they also feature diverse scenery. "There's a lot of misconceptions about the Hudson River School," Salerno says. "People think that the paintings are just

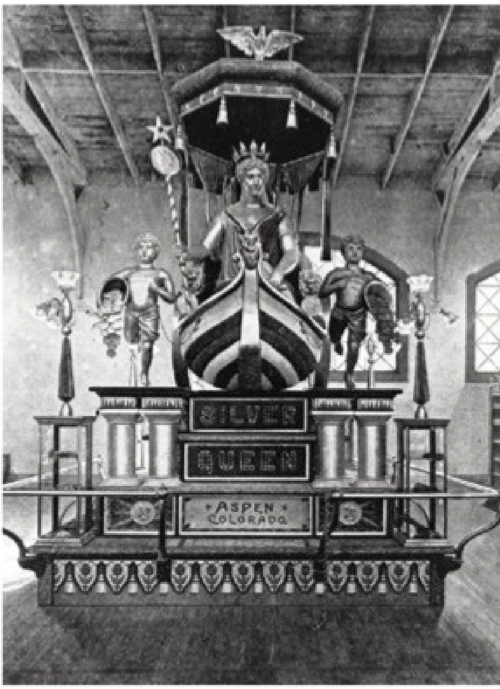


of or near the Hudson River, but really, they're American landscapes painted almost anywhere in the country, from the eastern tip of Long Island to out into the American West."

Bierstadt's *Pass Into the Rockies*—which was once owned by Walt Disney—provides a window to the West, portraying the dramatic, sunlit face of a mountain while storm clouds gather above. The gallery will also show a rare beach scene from Thomas Moran, featuring a storm brewing up in the Hamptons.

"This show has become a bit of a tradition for collectors that are interested in Hudson River School paintings, and in the past, we've had collectors come from all across the country," Salerno says. "This year, we're including many artists that we haven't had at previous shows. There's a lot of depth and a lot of diversity."

Ten Great American Painters and Their Brilliant Rivals opens with a reception on March 6 and remains on view at Questroyal through March 28. ■







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Image captions (clockwise from upper left): Richard Henry Park, *Silver Queen*, 1893 for Montana Pavillion. Image: Aspen Historical Society; John Singleton Copley, *Paul Revere*, 1768. Oil on canvas, 35⅛ x 28½ in. Museum of Fine Arts Boston. Gift of Joseph W. Revere, William B. Revere, and Edward H. R. Revere, 30.781; Jackson Pollock, *Phosphorescence*, 1947. Oil, enamel and aluminum paint on canvas, 44 x 28 in. Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts. Gift of Mrs. Peggy Guggenheim; Albert Bierstadt, *Mount Corcoran* (formerly *Mountain Lake*), ca. 1876 – 1877. Oil on canvas, 60 11/16 x 95⅞ in. The National Gallery of Art, Corcoran Collection (Museum Purchase, Gallery Fund).

Events & Fairs

Coverage of all the major art fairs and events taking place across the country.



William H. Johnson (1901-1970), *Going to Church* (detail), ca. 1941. Pochoir on paper, 13⅛ x 17½ in., signed. Courtesy Michael Rosenfeld Gallery LLC, New York, NY. On view at *The Art Show*.

Spanning the Decades

Leading dealers from around the nation showcase artwork from all periods during the annual Art Show



The Art Show is held annually at Park Avenue Armory. Photo by Scott Rudd.



Collectors and dealers mix and mingle at a past *Art Show*. Photo by Scott Rudd.

February 27-March 1

The Art Show
Park Avenue Armory
643 Park Avenue
New York, NY 10065
t: (212) 488-5550
www.artdealers.org

Over the years, *The Art Show*, presented by The Art Dealers Association of America, has become recognized for its unique curatorial approach to the traditional art fair. Exhibitors at the show are asked to first submit proposals to the ADAA's Art Show Committee for review. From there, the presentations are narrowed down to 72 that include solo, dual and group exhibitions that range from surveys of particular art periods to in-depth examinations of key artists.

The 2020 event, held February 27 to March 1 at Park Avenue Armory, boasts more than 40 solo exhibitions including 15 dedicated to female artists and a number of thematic ventures that span genres and styles. These showcases are compelling to collectors and art professionals alike as they delve into a variety of topics that help expand the knowledge and understanding of art history.

Serving as the beneficiary of *The Art Show* is the Henry Street Settlement, a leading social service arts and health care organization in New York. All proceeds from fair admission and the gala preview—this year on February 26 from 5 to 9:30 p.m.—benefit the group, which has had a partnership with ADAA for more than three decades.

"*The Art Show* is an extraordinary collaboration between the nation's leading art dealers to showcase their programs and engage with art enthusiasts and each other, as well as benefit a great cause in Henry Street Settlement," says Andrew Schoelkopf, president of the ADAA and co-founder of Menconi + Schoelkopf. "As always, the 2020 fair promises to offer an exceptional experience for collectors, arts professionals and the public, with an unparalleled focus on in-depth, museum-quality exhibitions unseen at any other art fair."

Along with Menconi + Schoelkopf, exhibitors this year include Jonathan Boos, DC Moore Gallery, Howard Greenberg Gallery, June Kelly Gallery, Anthony Meier Fine Arts, Petzel Gallery and Michael Rosenfeld Gallery, among others.

This year at the Debra Force Fine Art booth, collectors will find works such as Guy Pène du Bois' *Approaching Storm, Racetrack*, which is from the artist's time in France in the 1920s. "In addition to the Pène du Bois, we will be featuring works by Milton Avery, George Bellows, Albert Bloch, Robert Laurent, Andrew Wyeth and William Zorach, among others," says director Bethany Dobson. "The booth presentation will begin with works dating from *The Armory Show* in 1913,



John Marin (1870-1953) *Movement Sea Played with Boat Motive*, 1947. Courtesy Menconi + Schoelkopf.



Thomas Fransioli (1906-1997), *Street Scene, South Boston*, 1951. Oil on canvas, 22 x 30 in. Courtesy Hirschl & Adler Galleries.

which introduced avant-garde art to an American audience, and span the following decades to include modernist, precisionist and surrealist artistic movements."

Hirschl & Adler Galleries' exhibition for 2020 has been titled *Magic | Sur | Realism: Truths Beyond the Real in American Art*. "Superrealism, *Surréalisme*—in the early 1930s the American lexicon blossomed with terms describing a new avant-garde art of the imagination that had infiltrated from Europe," says Eric Baumgartner, senior vice president at the gallery. "In 1943 Alfred Barr of MoMA muddied the definition of surrealism by introducing the idea of magic realism in a headline show. According to Barr, magic realists used 'exact realistic technique to make plausible and convincing their improbable, dreamlike or fantastic visions.' But how did this differ from surrealism? Was there, in fact, a distinction? Our booth will compare and contrast the two."

Other presentation include DC Moore Gallery's showcase of Jane Wilson paintings that haven't been exhibited publicly in more than three decades; a dedication to art dealer Phyllis Kind by Venus Over Manhattan; and Jonathan Boos' *Psychological Realism* exhibition. ■



Guy Pène du Bois (1884-1958), *Approaching Storm, Racetrack*, 1912. Oil on canvas, 29 x 36 in. Courtesy Debra Force Fine Art.



Paul Cadmus (1904-1999), *Notturno: Bologna*, 1957. Egg tempera on gesso panel, 11½ x 16 in. Courtesy Jonathan Boos.

Dynamic Selection

The 58th annual Philadelphia Show presents antiques and fine art from dealers around the nation



Jane Piper (1916-1991), *Untitled*, 1961. Oil on canvas, 31 x 37 in. Courtesy Schmidt Dean Gallery.



Henriette Wyeth (1907-1997), *Floral Still Life*. Oil on canvas, 16 x 16 in. Courtesy Somerville Manning Gallery.

April 24-26

The Philadelphia Show
The Navy Yard
League Island Boulevard &
Kitty Hawk Avenue
Philadelphia, PA 19112
t: (215) 763-8100
www.thephiladelphiashow.com



Alfred T. Bricher (1837-1908), *Lifting Fog*. Oil on canvas, 26 x 39 in., signed. Courtesy Clarke Gallery.

This year marks expansion and rebranding for *The Philadelphia Show*, formerly the *Philadelphia Antiques & Art Show*, as it boasts a new look and approach for 2020. Celebrating its 58th year, nearly 60 fine art and antiques dealers will head to the Navy Yard from April 24 through 26 for an event that not only includes exhibitor booths, but a loan exhibition and a number of other events. Since 2018, Philadelphia Museum of Art has run the show, with proceeds from the event benefitting its educational programs.

The fair touts a dynamic selection of jewelry, decorative arts, design and fine art that spans from colonial to



Childe Hassam (1859-1935), *The Artist's Wife in a Garden*, 1889. Oil on canvas, 33 x 51¼ in., signed upper left: 'Childe Hassam'. Courtesy Avery Galleries.

contemporary. This idea capitalizes on Philadelphia's major role in both American history and art history. Exhibiting in the event are a number of dealers who have participated in the event for more than 20 years, while there are 10 newcomers for the 2020 event. Among them are Alexandre Gallery, Childs Gallery, Dixon Hall Fine Art, Gratz Gallery and Restoration Studio, William R. & Teresa F. Kurau, Glen Leroux Design, Questroyal Fine Art, Schillay Fine Art, Schmid Dean Gallery and The Tolman Collection.

For the past seven years, Somerville Manning Gallery has exhibited at the event. The gallery says, "Our booth at the fair always varies, however we look forward to showcasing some of our contemporary artists alongside our strong presence of work by the Wyeth Family of artists. All three generations of Wyeth's (N.C., Andrew and Jamie) will be represented in our booth with other artists ranging through the 20th and 21st centuries." Included among its offerings will be *Floral Still Life*, a 16-by-16-inch still life by Henriette Wyeth, the oldest daughter of N.C.

Longtime exhibitor, Avery Galleries, with locations in Bryn Mawr, Pennsylvania, and New York City, will exhibit exceptional American impressionist artwork. Director Nicole Amaroso adds, "We're excited about the roster of dealers who will participate in this year's *Philadelphia Show*. We know everyone will exhibit their best material, which will of course enhance the show overall."

Since the show's founding in 1962, it has hosted a loan exhibitions that allows collectors an inside look at a specific topic of antiques or art. This year's showcase, *All Creatures Great and Small*, celebrates the various ways that animals have been depicted and honored in art. The artwork has been curated by Alexandra Kirtley, the museum's Montgomery-Garvan Curator of Decorative Arts, and Joan Johnson, a supporter of the show, with design by Michael Diaz-Griffith of Material Cult.

The Philadelphia Show will open April 23 with a ticketed preview party from 6 to 9 p.m. that includes special pricing for collectors under the age of 45. There also is a VIP pass available for early admission for the Connoisseurs Reception at 5 p.m. The show will remain on view April 26 through 28. ■



Jill Bowers, Carolyn Nagy and David Gallagher at the 2019 event.

The Place to Be

The 2020 edition of FOG Design+Art brought in the largest number of visitors to date













The seventh annual *FOG Design+Art* recently concluded this past January 16 to 19, bringing in nearly 15,000 visitors to the four-day event, the highest the fair's seen thus far. With 48 of the top international design and visual art galleries, the event provided engaging talks with creative thinkers and innovators in the art and design industries, including conversations with artists like Rashaad Newsome, Simon Denny and Rodney McMillian. The Preview Gala, which benefits educational programs and exhibitions of the San Francisco Museum of Modern Art, was held on January 15 and saw more than 1,800 guests including dealers, curators, collectors and leaders in the art, design, tech and business communities.

"There is likely no other fair quite like *FOG*. The alignment of a wide-ranging, high level, ever-changing and expanding circle of collectors, dealers, curators, curiosity-seekers, artists and more and the especially welcoming environment of *FOG* makes it a fair that people return to day after day and are rewarded," says Frish Brandt, president of Fraenkel Gallery in San Francisco.

According to Gladstone Gallery in New York City and Brussels, Belgium, "We sold a lot of primary market artists, including Richard Aldrich, Robert Bechtle [and] Anne Collier."

Marc Glimcher, president and CEO of Pace Gallery, says they sold out of two artists' works in their dedicated four-artist presentation. "Since we opened our Palo Alto gallery over five years ago, *FOG* has always been a wonderful opportunity to connect with our friends on the West Coast, and through the fair we were able to engage a whole new range of collectors," says Glimcher.

Next year's fair will take place in winter 2021, dates to be determined. ■

1. An overhead shot of this year's *FOG Design+Art* at the Fort Mason Festival Pavilion. Photo by Andrew Caulfield. **2.** Attendees of the 2020 *FOG Design+Art* fair. **3.** Komal Shah, SFMOMA trustee. **4.** Nancy and Joachim Bechtle, San Francisco Museum of Modern Art trustees. **5.** From left, Sako Fisher, president of the San Francisco Symphony, Bill Fisher and Rose Fisher. **6.** FOG Steering Committee members and SFMOMA director Neal Benezra. From left, Katie Paige, Susan Swig, Benezra, Allison Speer, Stanlee Gatti and Douglas Durkin.

Museum Exhibitions

Insights from top curators about the major exhibitions of historic American art being organized at key American museums.



William Stanley Haseltine (1835-1900), *Rocks at Nahant*, 1864. Oil on canvas. Promised Gift of Barrie A. and Deedee Wigmore. On view at the Metropolitan Museum of Art.

PREVIEWS

Aesthetic Splendors

On view now at the Met are decorative and fine arts from the promised gift of art dealers Deedee and Barrie Wigmore

Through August 16

The Metropolitan Museum of Art
1000 Fifth Avenue
New York, NY 10028
t: (212) 535-7710
www.metmuseum.org

This year marks a momentous occasion for the Metropolitan Museum of Art—its 150th anniversary. For more than a century and a half, the famed institution has been a treasure trove for art lovers around the world, serving as a place of beauty and learning. With this year's milestone, art patrons Barrie and Deedee Wigmore have promised 88 examples of Aesthetic Movement and Gilded Age decorative arts and Hudson River School paintings to the museum.

The couple has been prominent in the art world for decades and has a long-standing relationship with the museum. They have supported programs for the American Wing and also helped the Met develop its collection of decorative arts of the Gilded Age through funds and gifts.

"In 1999, Barrie Wigmore made a donation to endow the American Wing Galleries devoted to the Aesthetic Movement in Deedee Wigmore's name, followed a few years later with endowment funds for the gallery devoted to the work of Louis C. Tiffany," says Alice Cooney Frelinghuysen, the Anthony W. and Lulu C. Wang Curator of American Decorative Arts at the Met. Barrie was elected a trustee of the museum in 2002. She adds, "[Deedee] is founder



George Inness (1825-1894), *Tarpon Springs, Florida, the Artist's Home*, ca. 1892-93. Oil on canvas.



Alfred Thompson Bricher (1837-1908), *Low Tide, Hetherington's Cove, Grand Manan*, 1899. Oil on canvas.



and president of the prominent New York gallery, D. Wigmore Fine Art, specializing in American art, primarily of the 20th century, but also with holdings of the late 19th century. Prior to that, she was in charge of American art at Knoedler Gallery in New York."

Through August 16, visitors to the Met will have the chance to view the promised gift in the exhibition *Aesthetic Splendors: Highlights from the Gift of Barrie and Deedee Wigmore*. The show, featuring 50 decorative works and paintings from the 88 items, allows for a unique installation-style display. "All media are exhibited together—something I feel strongly about because the integration of all the arts was one of the primary tenets of the Aesthetic Movement. In addition, the display suggests the Wigmores' apartment in the legendary 1880s apartment house, The Dakota. Of course, the apartment features very high ceilings and completely different proportions, as well as period 1880s woodwork meticulously restored by the Wigmores, which we have not been able to replicate in the Museum," says Frelinghuysen.

"However, we have introduced period lighting from their collection—artistic brass floor lamps and a chandelier—which give

Sanford Robinson Gifford (1823-1880), *An Indian Summer Day in Claverack Creek*, 1877-79. Oil on canvas.

it a very different look. In addition, we wallpapered the gallery in papers that the Wigmores used in their apartment—one wallpaper is based on a design by the American architect P. B. Wight; the dado paper is based on a design by Christopher Dresser," she continues. "I think right away the visitor has a totally different impression from the other Museum galleries, and one that suggests the period's interest in a multiplicity of patterned surfaces and reform design, as well as the richness of the Gilded Age."

The gift adds depth and breadth to the already existing items in the museum, while highlighting a focused and dedicated collection journey for the Wigmores. "As a young art dealer in the 1970s, I was lucky to participate in the rediscovery of the artists of the Hudson River School. It led to my personal growth and intellectual awakening. I was building a career and a home at a time when 19th-century art and decorative arts objects were generally unappreciated, available and inexpensive," says Deedee. "The finding, learning about each artist and designer and discussing them with others made each discovery exciting. Sourcing paintings by the Hudson River School artists fueled my interest in 19th-century decorative arts as the paintings were often still hanging in artists' homes and studios."

Deedee says she has a personal affinity for landscapes that "express the spirit of place" as well as works that arise because of friendships and painting trips between artists, such as Sanford Robinson Gifford and Jervis McEntee. In the Wigmore collection there will be 21 paintings heading to the Met, 11 of which are featured in this show. "They add to the collection in a number of ways. First, and significantly, they bring to the collection three important oil sketches by members of the second generation of Hudson River School painters—Albert Bierstadt and Sanford Gifford," says Frelinghuysen. "This is an area in which the curators in American painting—Betsy Kornhauser, in particular—are especially interested, and these are superb example. The Gifford, [*An Indian Summer Day in Claverack Creek*], in fact, is the study for the glorious Gifford finished oil that is also part of the gift.

"In other cases, individual works were selected because qualitatively they are better examples than some in the existing collection," continues Frelinghuysen. "And in addition, it added a few examples by lesser known artists but exceptional works, and artists not well represented in the Metropolitan's collection, notably Charles Harold Davis' *Giverny, Harvest Moon*, an artist from whom we only had one example, and this one is far better."

Other paintings that are notable are William Trost Richards' *Rushes, Easton's Pond, Newport, Rhode Island*; Bricher's *Low Tide, Hetherington's Cove, Grand Manan*; and the 1879 painting *Otters*



Arthur F. Tait (1819-1905), *Otters by the Water's Edge*, 1879. Oil on canvas.



William Trost Richards (1833-1905), *Rushes, Easton's Pond, Newport, Rhode Island*, 1877. Opaque watercolor on gray carpet paper.

by the Water's Edge, by Arthur F. Tait. "A particular favorite of mine is Walter Launt Palmer's *The Student*, 1884, a wonderful and atmospheric view of an Aesthetic interior, complete with Japanese folding screen and a Chinese porcelain vase," says Frelinghuysen. "And I would be remiss if I did not mention Elihu Vedder's rare relief sculptural iron *Japanese Dragon* fireback, 1881-8. Vedder, like many artists of the period, worked in a number of different media, and began a series of modeled firebacks in the early 1880s. It is wonderfully expressive in the Japanesque composition of a dragon and waves."



Walter Launt Palmer (1854-1932), *The Student*, 1884. Watercolor on paper.

The Wigmores' artwork is primarily from the mid-1860s to the late 1890s, and it roughly corresponds with their collection of decorative arts that includes metalwork from the Herter Brothers that includes brass andirons made for William H. Vanderbilt's bedroom and one of the most important Herter cabinets to become known. Other highlights are small tables, a chair, cabinet and lighting in Aesthetic brass that all add to the holdings.

"The gift that my husband, Barrie, and I made for the 150th anniversary of the Metropolitan Museum of Art is an expression of our love for the museum where we learned and made so many discoveries," says Deedee. "Our hope is this gift will lead others to appreciate the 19th century and set some on their own voyage of discovery. Discovery and subsequent recognition are the lifeblood of the art word. Every generation writes its own history." ■

The American Struggle

A national exhibition tour celebrating Jacob Lawrence's Struggle series begins at the Peabody Essex Museum in Massachusetts

Through April 26
Peabody Essex Museum
161 Essex Street
Salem, MA 01970
t: (978) 745-9500
www.pem.org

Pulitzer Prize-winning journalist Isabel Wilkerson wrote the acclaimed book *The Warmth of Other Suns: The Epic Story of America's Great Migration* in 2010. She wrote, "Well, I'm a daughter of the great migration as, really, the majority of African Americans that you meet in the north and west are products of the great migration. It's that massive. Many of us owe our very existence to the fact that people migrated."

From 1915 to 1970, during the Great Migration, 6 million Southern black people moved from the agricultural south to the industrial centers of the northeast, Midwest and west, seeking a better and a safer life.

Jacob Lawrence (1917-2000) was born in Atlantic City, New Jersey, where his parents had moved during the Great Migration. The family later moved to Pennsylvania. After his parents separated, his mother moved to Harlem to look for work. He and his brother and sister were put in foster care until she could take them to Harlem three years later, when he was 13. His mother enrolled him in the Harlem Art Workshop at the 135th Street branch of the New York Public Library, and he began painting genre paintings of Harlem life. "Harlem was a mecca," he recalls. "There was a sense of life, a sense of living."



Jacob Lawrence (1917-2000), *And a Woman Mans a Cannon,* Panel 12, 1955, from *Struggle: From the History of the American People,* 1954-56. Egg tempera on hardboard. Collection of Dr. Kenneth Clark. © The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle/Artists Rights Society (ARS), New York. Photography by Bob Packert/PEM.

In 1937, Lawrence turned to scenes of black history, doing research at the 135th Street branch of the library which is now The Schomburg Center for Research in Black Culture. His first series of 16 paintings dealt with Toussaint L'Ouverture, who led the Haitian revolution that resulted in the



Jacob Lawrence (1917-2000), *Massacre in Boston*, Panel 2, 1955, from *Struggle: From the History of the American People*, 1954-56. Egg tempera on hardboard. Collection of Harvey and Harvey-Ann Ross. © The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle/Artists Rights Society (ARS), New York. Photography by Bob Packert/ PEM.

establishment of the first independent black republic. It was followed the next year by 32 paintings on the social reformer and statesman Frederick Douglass. In 1940 he completed 31 paintings on Harriet Tubman the famed abolitionist and supporter of women's suffrage. Lawrence wrote, "We hear about Molly Pitcher. We hear about Betsy Ross. The Negro woman has never been included in American histories."

That same year he began his most famous series on *The Great Migration*, working on all 60 panels at once. The Museum of Modern Art in New York began a 15-venue tour of the series in 1944.

In 1954 he began a 30-panel series, *Struggle: From the History of the American People*, which was acquired by a collector and sold piecemeal over the years during which five panels were lost. Peabody Essex Museum in Salem, Massachusetts, has reassembled the extant paintings along with reproductions of the lost paintings and those too fragile to travel for their



Artist Jacob Lawrence with Panel 26 and Panel 27 from *Struggle: From the History of the American People, 1954-56*. © Robert W. Kelley/The LIFE Picture Collection/Getty Images.



Jacob Lawrence (1917-2000), *In all your intercourse with the natives, treat them in the most friendly and conciliatory manner which their own conduct will admit . . . —Jefferson to Lewis & Clark, 1803,* Panel 18, 1956, from *Struggle: From the History of the American People*, 1954-56. Egg tempera on hardboard. Collection of Harvey and Harvey-Ann Ross. © The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle/Artists Rights Society (ARS), New York. Photography by Bob Packert/PEM.

first museum exhibition and their first showing in more than 60 years. The exhibition, *Jacob Lawrence: The American Struggle*, runs through April 26 before going on a national tour. At the time of their painting Lawrence said, "The paintings which I propose to do will depict the struggles of a people to create a nation and their attempt to build a democracy."

The museum notes, "The paintings reflect Lawrence's desire 'to express the universal beauty of man's continuous struggle' and his visual style conveys the physical, emotional, and ideological struggles inherent to the country's founding. Lawrence saw American history as a complex shared experience and his paintings sought to create a broader, more encompassing narrative that celebrated prominent historical



Jacob Lawrence (1917-2000), *Peace,* Panel 26, 1956, from *Struggle: From the History of the American People*, 1954-56. Egg tempera on hardboard. Collection of Bill and Holly Marklyn. © The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle/ Artists Rights Society (ARS), New York.



figures alongside those unsung and underrepresented. *Jacob Lawrence: The American Struggle* presents Lawrence's paintings in dialogue with contemporary artists Derrick Adams, Bethany Collins and Hank Willis Thomas whose work powerfully asserts that America's struggles—for democracy, justice, truth and inclusion—continue in earnest today."

The panel *And a Woman Mans a Cannon* depicts Margaret Cochran Corbin at the Battle of Fort Washington in 1776. She had become a cannon operator and took over for her husband's operator when he was killed in battle and carried on the task alone. Lawrence paints her blending into the battle, her dress and the field painted the same color.

The title of one colorful painting quotes from Thomas Jefferson's letter to Merriweather Lewis: *In all your intercourse with the natives, treat them in the most friendly and conciliatory manner which their own conduct will admit…—Jefferson to Lewis & Clark, 1803.* ■

Jacob Lawrence (1917-2000), *Thousands of American citizens have been torn from their country and from everything dear to them: they have been dragged on board ships of war of a foreign nation. — Madison, 1 June 1812*, Panel 19, 1956, from *Struggle: From the History of the American People*, 1954-56. Egg tempera on hardboard. Collection of Harvey and Harvey-Ann Ross. © The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle/Artists Rights Society (ARS), New York. Photography by Stephen Petegorsky.

Something Over Something Else

A series of autobiographical collages by Romare Bearden have been reunited for an exhibition 40 years after their creation

February 28-May 24
Cincinnati Art Museum
953 Eden Park Drive
Cincinnati, OH 45202
t: (513) 721-2787
www.cincinnatiartmuseum.org

In 1977 Calvin Tomkins wrote one of his "profiles" in *The New Yorker* on Romare Bearden (1911–1988). It was titled "Something Over Something Else" referring to a quote from Bearden. Commenting on his paintings of interiors he noted Dutch painters who had influenced him. "I found that, especially with Vermeer and Steen, a lot of the work was controlled, like Mondrian's, by the use of rectangles over rectangles. I really think the art of painting is the art of putting something over something else, and in a way these new pictures of mine, while they used representational images, were more abstract than the work I'd been doing before."

At another time, Bearden said, "You put something down. Then you put



Romare Bearden (1911-1988), *Profile/Part I, The Twenties: Mecklenberg County, School Bell Time*, 1978. Collage on board. Kingsborough Community College, The City University of New York. © Romare Bearden Foundation/VAGA at Artists Rights Society (ARS), New York. Photo by Paul Takeuchi.



Romare Bearden (1911-1988), *Profile/Part I, The Twenties: Mecklenberg County, Maudell Sleet's Magic Garden*, 1978. Collage on board. Collection of Pearson C. Cummin III and Linda Forrest Cummin. © Romare Bearden Foundation/VAGA at Artists Rights Society (ARS), New York.



Romare Bearden (1911-1988), *Profile/Part II, The Thirties: Johnny Hudgins Comes On*, 1981. Collage on board. Courtesy of Rick and Monica Segal. © Romare Bearden Foundation/VAGA at Artists Rights Society (ARS), New York.

something else with it, and then you see how that works, and maybe you try something else and so on, and the picture grows in that way."

He was so moved by Tomkins' article and its impact that he began a series of autobiographical collages that were shown in 1978 and 1981. Forty years later, his *Profile Series* has been reunited for an exhibition at the Cincinnati Art Museum, February 28 through May 24.

Julie Aronson, the museum's curator of American paintings, sculpture and drawings, comments, "To see this stunning historic series brought together is an opportunity not to be missed. Bearden's work defies easy categorization—he moved gracefully between abstraction and figuration with exceptional creativity and drew upon so many different traditions. Walking through this exhibition, with its combination of poetic images and words, is like having the artist whispering in your ear. It is an extraordinarily moving experience."

The exhibition was organized by The High Museum of Art in Atlanta.

Tomkins observed in *The New Yorker*, "Bearden believed…that the Negro was becoming something of an abstraction in the sixties, a sort of caricature or protest and injustice. For his own part, he wanted, as he said in 1964, to 'establish a world through art in which the validity of my Negro experience could live and make its own logic.' Bearden was concerned with art, not propaganda. 'I have not created protest images,' he said. 'The world within the collage, if it is authentic,



Romare Bearden (1911-1988), *Profile/Part II, The Thirties: Pepper Jelly Lady*, 1981. Collage on board. Joy and Larry Silverstein. © Romare Bearden Foundation/VAGA at Artists Rights Society (ARS), New York. Photo by Peter Harholdt.



Romare Bearden (1911-1988), *Profile/Part I, The Twenties: Mecklenberg County, Miss Bertha and Mr. Seth*, 1978. Collage on board. Collection of Susan Merker. © Romare Bearden Foundation/ VAGA at Artists Rights Society (ARS), New York. Photo by Paul Takeuchi.

retains the right to speak for itself.'"

Bearden (who pronounced his first name as "ROH-mery") was born in Charlotte, North Carolina, where his family lived with his paternal grandparents. The family later moved to Harlem and he would return to Charlotte for visits and to Pittsburgh to visit his maternal grandmother. His mother was an activist and their home was a magnet for people like Langston Hughes, W.E.B. DuBois and Duke Ellington who would become his first patron.

The paintings in the *Profile Series* have subtitles written by the artist. *Profile/Part I, The Twenties: Mecklenberg County, School Bell Time*, has the text, "Once it was mid September again, it was back to Miss Pinkney and books, black boards, rulers and fingernail inspection."

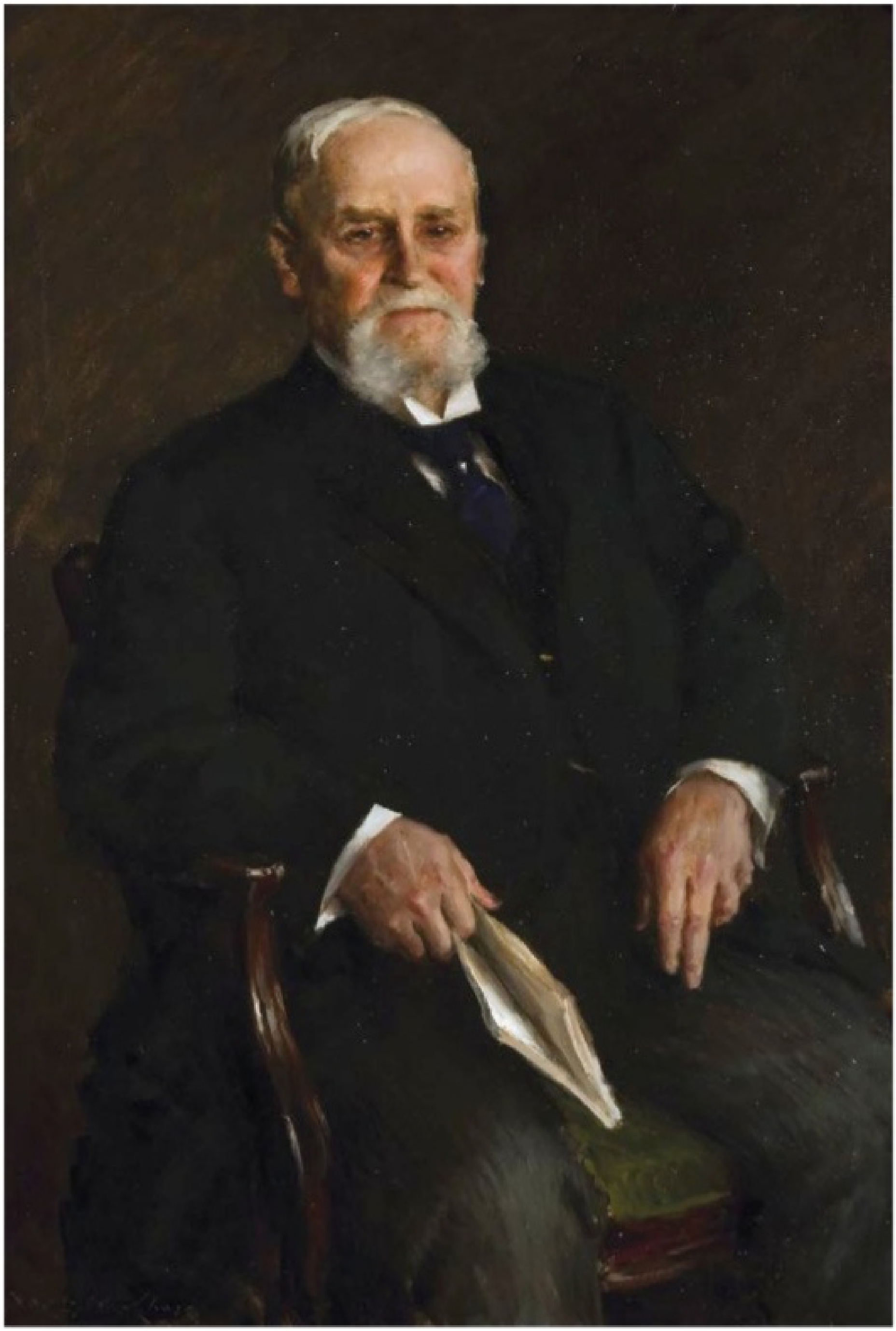
For *Profile/Part II, The Thirties: Johnny Hudgins Comes On*, he wrote, "He was my favorite of all the comedians. What Johnny Hudgins could do through mime on an empty stage helped show me how worlds were created on an empty canvas." For *Profile/Part I, The Twenties: Mecklenberg County, Maudell Sleet's Magic Garden* he wrote the poignant phrase, "I can still smell the flowers she used to give us and still taste the blackberries." ■

More than Meets the Eye

The Morse Museum presents an exhibition exploring the realm of portraiture from the 1790s to 1930s



Charles Webster Hawthorne (1872-1930), *Portrait of a young girl*, ca. 1920. Oil on canvas, 20⅛ x 16 in. Gift of Mr. and Mrs. Aldis. P-084-80.



William Merritt Chase (1849-1916), *Portrait of Sylvester S. Marvin*, ca. 1905. Oil on canvas, 48½ x 34 in. Gift of Leslie and Kathryn Grammer. 2016-009.

Opens March 3

Charles Hosmer Morse Museum of American Art
445 N. Park Avenue
Winter Park, FL 32789
t: (407) 645-5311
www.morsemuseum.org

Portraits tell two stories. One is that of the subject itself—the life of the person being portrayed, and the history surrounding that life. The second is the story of the artist's vision, their creative interpretations, influences and personal touches. "Portraiture is always sort of a remnant of painting as far as classification, but there's always so much revealed when you look at the sitter as well as how they're depicted by the painter. The painters are really defined by their styles and the times in which they painted,"

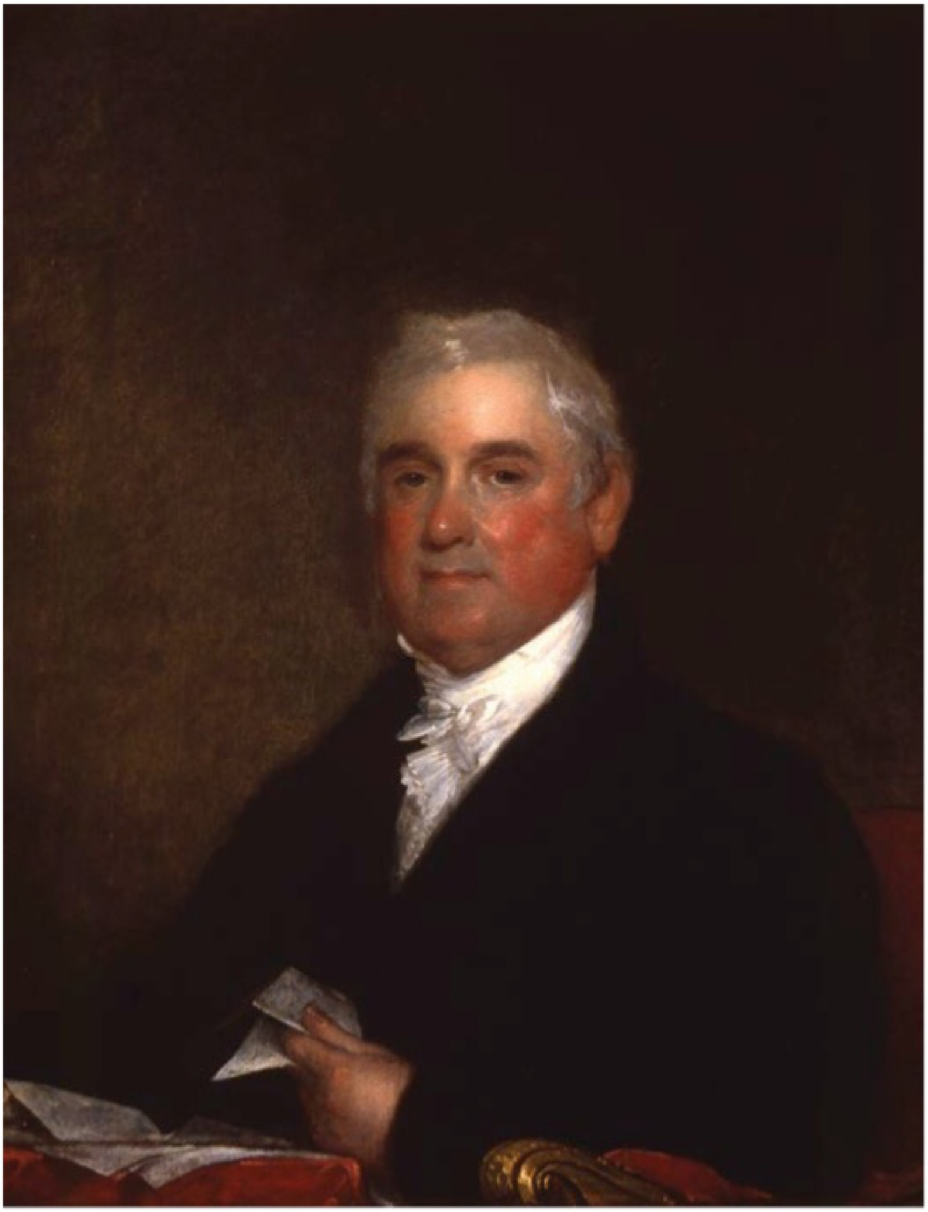


Cecilia Beaux (1855-1942), *Portrait of Mrs. Henry LaBarre Jayne*, 1895. Oil on canvas, 32 x 26½ in. P-072-93.

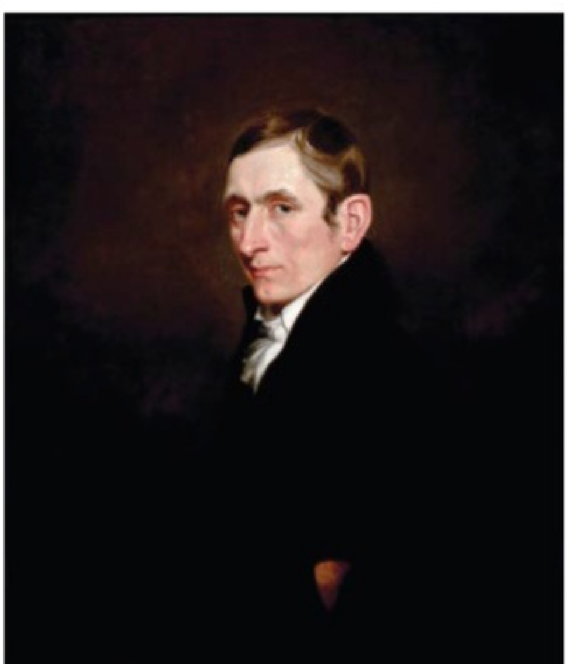
says Jennifer Perry Thalheimer, curator and collections manager at the Charles Hosmer Morse Museum of American Art in Winter Park, Florida.

Opening March 3, the Morse Museum hosts *Selected Portraits from the Morse Collection*, which will feature around a dozen paintings by well-known American portraitists, as well as photographs by early American studios. And the show covers an expansive range, with works dating from the late 18th century to early 20th century.

"Portraiture for a long time had been this formal way of recording your ancestry. It was associated with royalty, kings [and] aristocracy," says Thalheimer. She explains that



Gilbert Stuart (1755-1828), *Portrait of Joseph Head*, ca. 1815. Oil on panel, 32½ x 26½ in. P-007-86.



Samuel F.B. Morse (1791-1872), *Portrait of Jeremiah Evarts*, ca. 1817. Oil on canvas, 30¼ x 25 in. P-001-81. All images courtesy Charles Hosmer Morse Museum of American Art, Winter Park, FL.

in the 19th century, a transition in demographics allowed a larger part of the population to commission portraits, including merchants and rising middle class. "That was their mark of entry into this realm," she says.

Painted around 1905 is *Portrait of Sylvester S. Marvin*, an oil by William Merritt Chase. "It's a wonderful piece. [Marvin] was one of the early developers of a biscuit company that eventually became Nabisco...He's this kind of older gentleman who just speaks of power, but he's still this nice kindly man. So it's a nice representation of him," says Thalheimer. "And he was a pretty important man too. He was called the Edison of manufacturing."

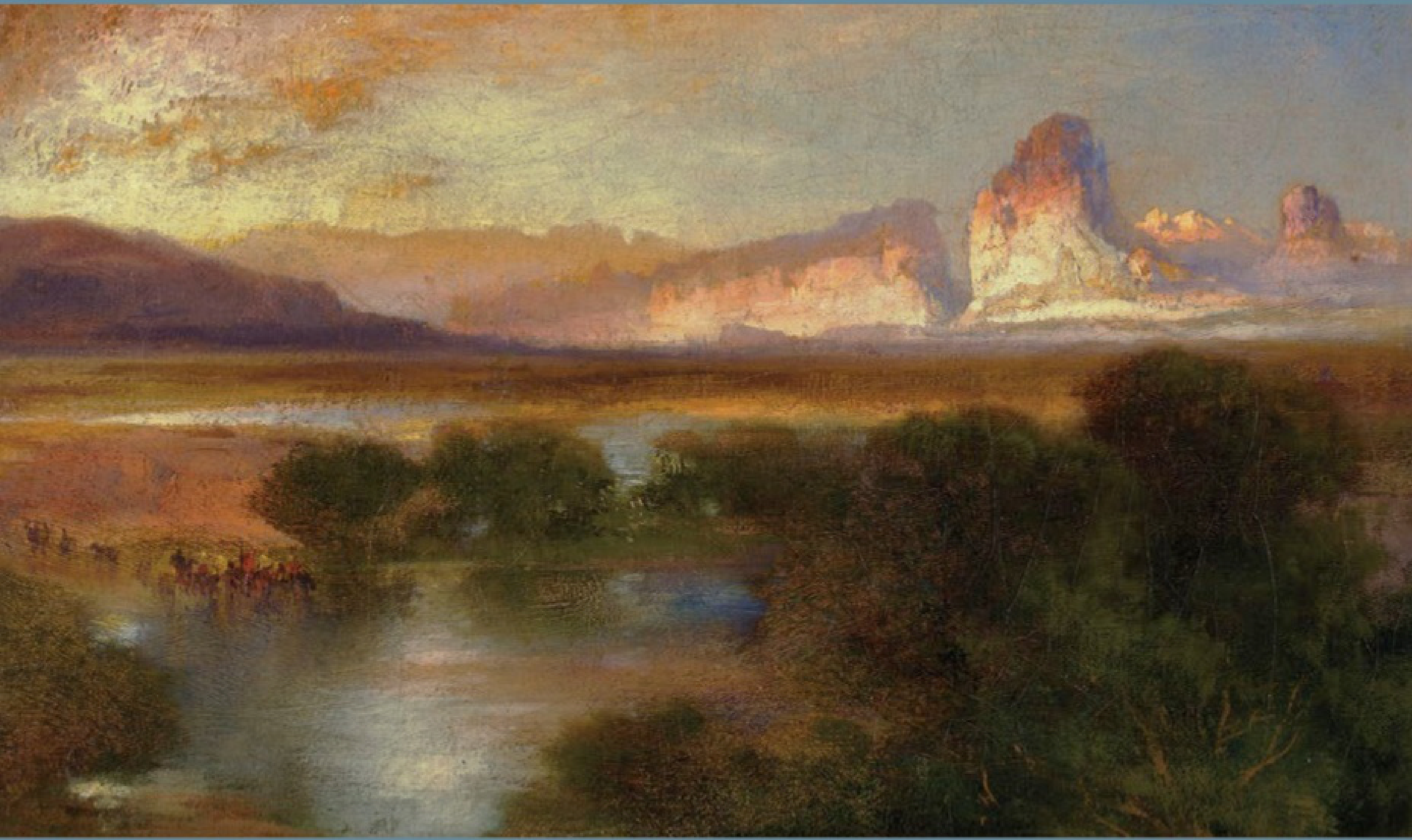
An 1817 oil by Samuel F.B. Morse, *Portrait of Jeremiah Evarts*, depicts Jeremiah Evarts, missionary, reformer and activist for the rights of Native Americans. A number of other figures whose personal lives shed light on the time period in which they lived can be viewed and explored during the exhibition.

Photography is another major aspect of the exhibition. "It combined technology and this introduction of modernity into life. Whether you had a painted portrait made or a photograph, it was a choice," says Thalheimer. "For paintings, it was an artistic presentation on part of the artist and took a long time...with photography it was almost instantaneous, and you could be seated with different poses and different backdrops." Included in the exhibition is a photograph taken by Matzene Studio in 1915 of Charles Hosmer Morse, in whose memory the Morse Museum was established.

"You can look at paintings as the simplest depictions of humans, but when you look beyond that you can see their positions in society and how the artist put themselves into it as well," says Thalheimer. "We're hoping this exhibition encourages people to not walk past a portrait assuming it's just another person, but really put a lot of thought behind why it was done and who this person is behind the lens [or on the canvas]." ■

AUCTIONS

Major works coming up for sale at the most important auction houses dealing in historic American art.



Thomas Moran (1837-1926), *Green River in Wyoming* (detail), 1899. Oil on canvas, 10³/₈ x 14 in. **Estimate: $750/950,000** Available at *The Russell*.

Magic and Myth

The Scottsdale Art Auction returns with a huge selection of works by Maynard Dixon and other Western artists.

April 4

Scottsdale Art Auction
7176 Main Street
Scottsdale, AZ 85251
t: (480) 945-0225
www.scottsdaleartauction.com

In the overlap of history and mythology, that's where you'll find Western art. Its themes, settings and even many of its subjects—cowboys, bronco busters and Native Americans—are rooted in history, but have, over the course of a century, worked their way into the magic and myth of the Old West. On April 4, the *Scottsdale Art Auction* will offer pieces of the American West when it brings more than 375 works of Western art to bidders in Scottsdale, Arizona.

"We have a great number of amazing works of art this year, including some really important works from artists like Maynard Dixon, as well as the artists of Taos, New Mexico," says auction partner Brad Richardson. "This year we had to really put the brakes on the works we were bringing in because we took in too many. But we kept getting these great pieces. It's hard to turn them down when they're all so amazing."

Richardson says the Dixon works are especially noteworthy for this year's sale, and they come from all around the country from multiple consignors. Important highlights include *Neolithic*



Henry Farny (1846-1916), *Indian Plains.* Gouache, 10 x 7 in. **Estimate: $100/150,000**



Maynard Dixon (1875-1946), *Neolithic Afternoon*. Oil, 36 x 40 in.
Estimate: $500/700,000



Joseph Henry Sharp (1859-1953), *February Chinook, Crow Reservation*. Oil, 20 x 30 in.
Estimate: $100/150,000

Afternoon, showing two figures perched atop a cluster of boulders in the afternoon sun. The figures—one appears to be female, and both are nude—have a slumped shape to their forms and blend into the composition in such a way that not every viewer of the painting will see the figures at first glance. "*Neolithic Afternoon* is truly a very important piece. It's simply stunning," Richardson says. "It will join some other Dixon works—13 in all—including drawings, watercolors and illustrations. We have something from every period of Dixon's career."

Other Dixon works include the oil *Arizona Desert* (est. $100/150,000), the watercolor *Saddle Stock* (est. $45/65,000) and *Trail Herd* (est. $400/600,000), which shows a cowboy on horseback leading a herd of cattle through the dust. Some of the works coming to the auction are a direct result of the Western Spirit: Scottsdale's Museum of the West's hit Maynard Dixon exhibition that opened in 2019. *Scottsdale Art Auction* sponsored the exhibition.

The Taos works will also likely delight bidders with a number of major pieces, including E. Martin Hennings' *Rabbit Hunters* (est. $70/100,000), showing two Native American figures in a vast plain at the foot of a mountain in northern New Mexico, and Bert Geer Phillips' portrait *Uncas* (est. $25/35,000). Joseph Henry Sharp will be represented by two works: *Interior of a Buffalo Hunter's Teepee* (est. $100/150,000) and *February Chinook, Crow Reservation* (est. $100/150,000). The works show two of Sharp's most celebrated themes and compositions: single Native American figures in interior scenes and large teepee scenes from Montana.

Additional lots include Henry Farny's *Indian Plains* (est. $100/150,000), Frank Tenney Johnson's nocturne cowboy *Tejon – My Palomino* (est. $80/120,000) and



Frank Tenney Johnson (1874-1939), *Tejon – My Palomino*. Oil, 20 x 16 in.
Estimate: $80/120,000



Charles M. Russell (1864-1926), *Where the Best of Riders Quit*. Bronze, lifetime cast, Roman Bronze Works, 14½ in. **Estimate: $300/500,000**



E. Martin Hennings (1886-1956), *Rabbit Hunters*. Oil, 12 x 14 in. **Estimate: $70/100,000**

Castle Rock, a painting by Thomas Moran that is estimated at $250,000 to $450,000.

Western bronze will also play a large role at this year's auction, with important pieces coming from some of the top artists. The sale will offer a lifetime cast of Frederic Remington's *The Cheyenne* (est. $400/600,000), as well as several pieces from Henry Shrady. A lifetime Roman Bronze Works cast of Charles M. Russell's *Where the Best Riders Quit* will also be available with estimates of $300,000 to $500,000.

The sale will also feature a number of important new works from many of the top contemporary Western artists working today. Many of those will be offered during the first of two sessions on April 4. The first session will also offer a high number of works with no reserves or low reserves, which has generated considerable interest at previous auctions.

Expectations for the sale are strong, Richardson says, adding that the economy is certainly helping that. "Only time will tell, but the timing is great because the economy is only getting stronger."

Richardson also points out that he expects more interest from online buyers, but also says that in-person bidding will remain consistently strong. "When you're buying an important painting or sculpture, you want to see it in person, and we see that over and over again with some of our best collectors—they just want to be in the room to see it all happen," he says. "And when you add 500 other bidders in the room, it can get very exciting very quickly." ■

Views of the West

John Moran Auctioneers' first California & American Fine Art sale of 2020 features standout examples from leading Western and impressionist artists

April 19, 2 p.m.

John Moran Auctioneers
145 E. Walnut Avenue
Monrovia, CA 91016
t: (626) 793-1833
www.johnmoran.com

John Moran Auctioneers will celebrate the Southwest during its upcoming *California & American Fine Art* sale on April 19 at 2 p.m. Artwork featuring California landscapes, desert vistas and the Old West are among the standout lots of the auction. There also will be a number of European and boat scenes by some of the biggest names in American art available to buyers. The sale will be tightly curated at around 100 lots, with one of the most anticipated categories this year being Western artwork.

"We are featuring works by Nicolai Fechin and Frank Tenney Johnson that are really prominent," says Morgana Blackwelder, the auction house's



William Wendt (1865-1946), *This is My Own, My Native Land,* 1932. Oil on canvas laid to strip-lined canvas, 40 x 50 in. **Estimate: $250/350,000**



Nicolai Fechin (1881-1955), *Road through a desert landscape, likely Taos, NM*. Oil on canvas laid to canvas, 20 x 24 in. **Estimate: $150/200,000**

director of fine art. "I think they are A-list items to add to any sort of Western art collection."

The Fechin is an untitled painting featuring a road through a desert landscape, likely Taos, New Mexico, where the artist lived for a period of his life. The piece, as Blackwelder explains, depicts "winding paths through this mountain-scape. It's a really big standout." The painting, which also highlights the artist's signature vibrant brushstrokes in reds, blues and browns, is estimated to sell between $150,000 and $200,000.

Johnson's *Cowboy Race* (est. $60/80,000) is a field study for his painting *Dust Stained Riders*. Blackwelder calls the work impactful, adding that "It has really broad brushstrokes that really allow the audience to feel the movement."

California Impressionist paintings are always collector favorites in the sales—particularly because of the auction house being located in Monrovia, California—with this auction being no different.



Edgar Alwin Payne (1883-1947), *Adriatic Harbor.* Oil on canvas laid to canvas, 25 x 30 in. **Estimate: $20/30,000**



Armin Hansen (1886-1957), *Towboat Longside.* Oil on board, 18¼ x 22¼ in.
Estimate: $50/70,000



Jessie Arms Botke (1883-1971), *Cockatoos in flowering tree.* Oil on canvasboard, 16 x 20 in.
Estimate: $8/12,000



Frank Tenney Johnson (1874-1939), *Cowboy Race,* field study for *Dust Stained Riders.* Oil on canvas, 25 x 30 in. **Estimate: $60/80,000**

The standout piece in the category is *This is My Own, My Native Land*, a 1932 painting by William Wendt that takes its title from a line in Sir Walter Scott's poem *The Lay of the Last Minstrel.* Wendt, who was born in Germany and settled in California, had a true admiration and dedication to his adopted home state. The auction house explains, "That love of place is rendered in fond detail in this work, with the freshly tilled slopes hugging the hillside dotted with live oak trees with just a peak of the foothills off in the distance." The work has an estimate of $250,000 to $350,000.

Franz Bischoff is represented in the auction by the coastal painting *A Deep Cove – Balboa Rocks*, which shows waves crashing against sharp rock formations. It is estimated at $20,000 to $30,000. "When collectors think of his work, it tends to lean toward many other subject matters, with his floral still lifes really being the top of his market," says Blackwelder. "You have a work like this that is really impactful. He's applying the same subtleties he applies in still lifes into this coastal scene. It's a bit more atypical…but it would be a lovely addition that doesn't come to the market very often."

The boat painting *Ardriatic Harbor* (est. $20/30,000) is one of several pieces by Edgar Alwin Payne that will hit the auction block. There also will be two mountain landscapes arriving to market by the artist—one is a Southern California scene and the other is a European mountain range. Armin Hansen's boat painting *Towboat Longside* (est. $50/70,000) is another notable work in the auction that Blackwelder notes has his "whimsical, monochromatic color palette that he's really known for."

Other highlights in the sale include two Jessie Arms Botke bird paintings from a Southern California collection, including *Cockatoos in flowering tree* (est. $8/12,000). "It's that sort of quintessential, tropical bird with gold foiling, and it's a really approachable size and can be tucked into any collection and add a bit of whimsy into it," says Blackwelder. "I think they're charming additions for any collector." ■

Strengthening the Market

Swann Auction Galleries' April 2 sale of African American art builds on past success

April 2

Swann Auction Galleries
104 E. 24th Street
New York, NY 10010
T: (212) 254-4710
www.swanngalleries.com

Twice yearly Swann Auction Galleries hosts its *African-American Fine Art* sale with approximately 150 to 180 lots hitting the market. There is always a range of artwork available, from the late 19th century through modern masters, with the majority of the pieces being postwar and contemporary. "As far as this auction goes, we have some exciting pieces," says Nigel Freeman, director of African American art at the auction house. "There's a group of artists we've done well with that we continue to get more of their consignments so we're building on their past successes."

Just over a year ago, the auction house sold a Jacob Lawrence painting for a stellar price, and he continues to be one of their top artists. In this sale is the artist's *Cutting Lots #51*, a 1942 painting expected to sell between $250,000 and $350,000. "It's a very interesting subject and very scarce work by this modern African American artist," Freeman says. "His works on paper from the 1940s and 1950s are some of the defining moments of African American art."

Lawrence would often work in series, but this piece—depicting men cutting lots and done in his typical flat and solid colors—comes from a grouping he never quite finished. "In 1942 he decided to do a series of works on the history of African Americans in the countryside, the rural environment. He went to Virginia with his wife, and he started doing paintings there. He didn't like being in the countryside or the South, so he stopped the series," Freeman explains. "So there's a few of these works, with only about half a dozen known and most are in museum collections."



David Hammons (b. 1943), *Untitled*, 1965. Collage on Masonite board, 24 x 15 in.
Estimate: $120/180,000

There are other important figurative works in the sale including John T. Biggers' *Women, Ghana* (est. $120/180,000). "He had a UNESCO grant to travel and study in Africa in the late 1950s, and he did a series of drawings from that trip," says Freeman. "When he came back he did paintings. These are really scarce, big oils on Masonite board. We've been fortunate enough to have had some. The last major one we had was from Dr. Maya Angelou, when we sold art from her estate in the fall of 2015. So they don't come up to auction very often… It's exciting to have another of these paintings."



Elizabeth Catlett (1915-2012), *Untitled (Standing Woman)*, 1975. Carved mahogany, approx. 27 in.
Estimate: $100/150,000

A contemporary piece in the sale is



a 1965 collage by David Hammons. The untitled work, which depicts two raised clenched fists with shackles, is a powerful image that comes from the collection of his 1964 Los Angeles City College roommate. According to Freeman, it is the earliest known work by the artist to arrive at auction, and it has an estimate of $120,000 to $180,000.

Elizabeth Catlett, who was a printmaker and sculptor, is most recognized for her wooden sculptures of women, with *Untitled (Standing Woman)*, 1975, being characteristic of her midcareer work. The piece, estimated at $100,000 to $150,000, has the abstract qualities and stylization that she perfected in the wood she used. Along with Catlett's piece the sale has a strong selection of modern and contemporary sculptures including an early head by San Francisco modernist Sargent Johnson, a work by Harlem Renaissance era sculptor Richmond Barthé from 1929 and a terra-cotta vessel by contemporary artist Simone Leigh. ■

Jacob Lawrence (1917-2000), *Cutting Logs #51*, 1942. Gouache, tempera and watercolor, 21 x 29 in. **Estimate: $250/350,000**



Vincent Smith (1929-2003), *Untitled (Boys in a Clearing)*, 1966. Oil on board, 30 x 24 in. **Estimate: $20/30,000**

The Irascibles

Abstract expressionist works from the Jeanne and Carroll Berry Collection will be offered at Shannon's April 30 sale in Connecticut

April 30

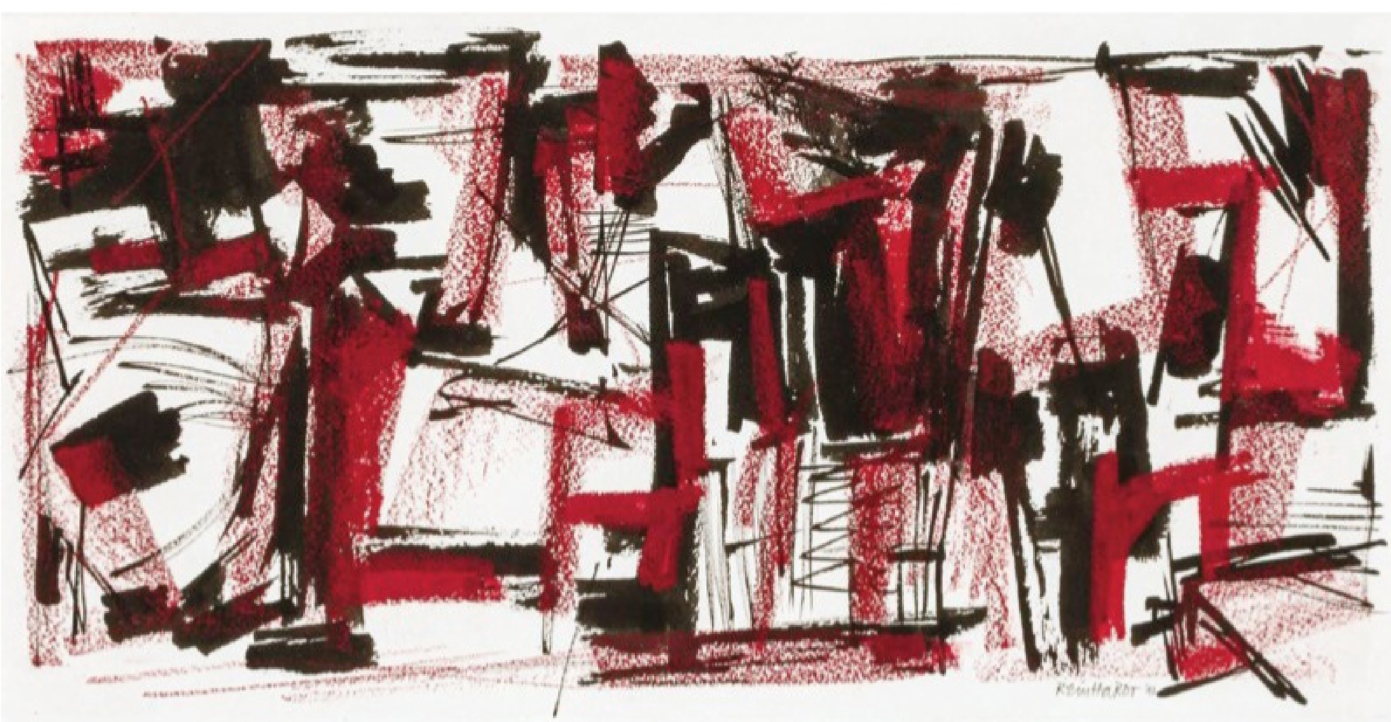
Shannon's Fine Art Auctioneers
49 Research Drive
Milford, CT 06460
t: (203) 877-1711
www.shannons.com

On April 30, Shannon's Fine Art Auctioneers will present the sale *Paintings, Drawings, Prints and Sculptures* at its gallery in Milford, Connecticut. More than 200 lots will be offered.

A key 22-lot segment of the sale will be devoted to works from the Jeanne and Carroll Berry Collection of abstract expressionism, which will include pieces by Jackson Pollock, Mark Rothko, Robert Motherwell, Hans Hoffman, Willem de Kooning and Adolph Gottlieb, all artists who were part of the group known as the Irascibles. In 1950, 18 painters and 11 sculptors led a boycott of the Metropolitan Museum of Art's exhibition *American Painting Today*. In a letter, drafted by Gottlieb, the artists rejected the exhibition's juried process on the basis that the selection committee "does not warrant any hope that a just proportion of advanced art will be included." The letter was published in the *New York Times* and immediately caused a stir in the art world. The name the Irascibles was coined later by the *New York Herald Tribune*, which responded with the headline, "The Irascible 18."

"The story was published in the *Times* feature section on a Monday. The next day the *NY Herald Tribune* responded sharply calling the group the Irascible 18—it wasn't meant as a compliment," says Sandra Germain, managing partner at Shannon's. "The debate went viral among NYC art publications with criticism written in *The Nation*, *ArtNews*, *ArtDigest* and *Time*. This led to *Life* magazine—an important national publication—weighing in and commissioning Nina Leen to photograph the group. The photograph for *Life* is now an icon in the history of modern art. Further, the story obviously brought immediate attention to the group of artists. It established the Irascible 18 as the first generation of abstract expressionists. Today they are some of the most famous American artists in the world, which leads us to the question…were they irascible or were they actually visionary?"

Works by 16 of the 18 Irascibles are



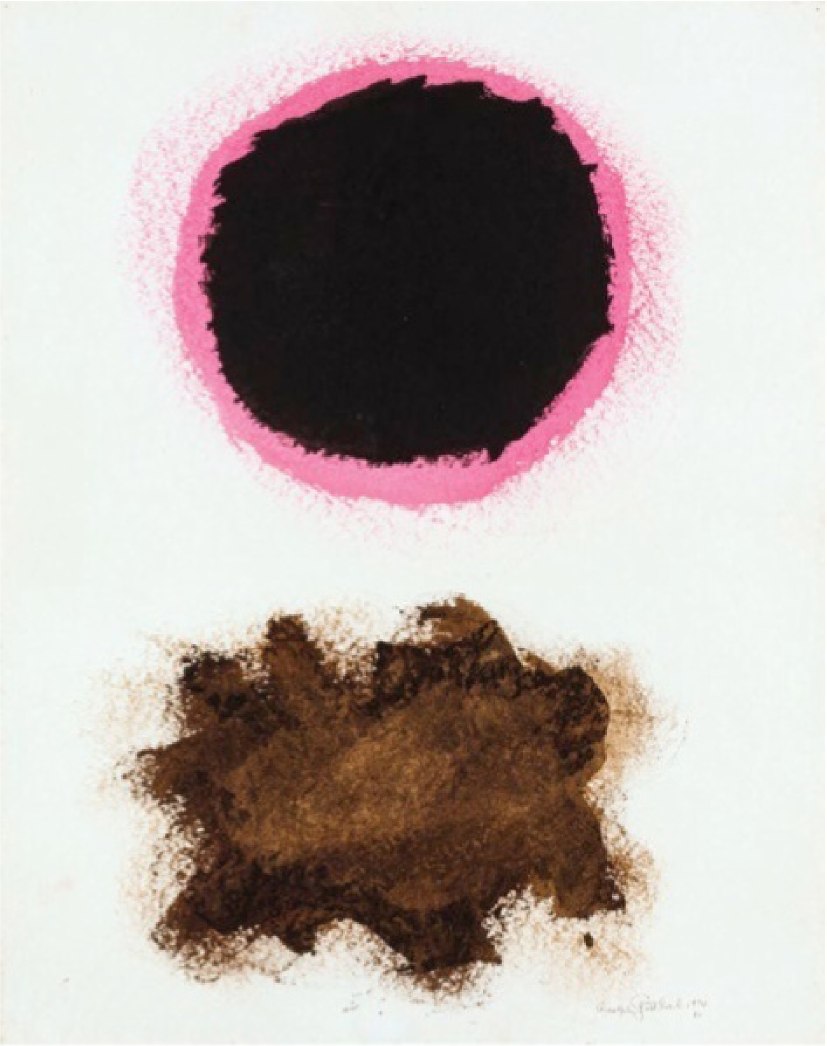
Ad Reinhardt (1913-1967), *Untitled*, 1943. Gouache and Indian ink on paper, 10¼ x 18 in., signed and dated. **Estimate: $30/50,000**



Jackson Pollock (1912-1956), *Untitled*, 1952-1956. Ink and gouache on light blue paper, 3⅛ x 12⅜ in. **Estimate: $80/120,000**



Mark Rothko (1903-1970), *Untitled*, ca. 1948. Ink and gouache on paper, 18 x 9⅜ in., embossed with the artist's estate stamp lower left. **Estimate: $60/80,000**



Adolph Gottlieb (1903-1974), *Untitled*, 1970 (#30). Acrylic, 23¾ x 18¾ in., signed, dated and numbered. **Estimate: $80/120,000**

represented in the Berry Collection, including untitled works from Pollock (est. $80/120,000), Gottlieb (est. $80/120,000) and Rothko (est. $60/80,000).

"It is very rare to find works by these artists that are documented and authentic. We are very excited to offer this collection not only because it is fully documented but it is also very comprehensive and representative of what each artist is known for," Germain says. "Most recently we sold a Theodoros Stamos for $123,000…Stamos is one of the youngest artists in the group. We are offering two wonderful examples by Stamos from the Berry Collection. People may not automatically associate us with modern and contemporary art sales because we built our reputation on American impressionist and Hudson River School art. We have continued to adapt with the market and achieve excellent results for our clients." ■



Frederic Remington (1861-1909), *The Broncho Buster*, modeled 1895, cast ca. 1902. Bronze with brownish-black patina, 23¾ in., inscribed on base: 'Frederic Remington'; inscribed along base 'COPYRIGHTED BY / Frederic Remington 1895', 'CIRE PERDUE-ROMAN BRONZE WKS N.Y.'; inscribed under base: '4'. Courtesy Bonhams. **Estimate: $300/500,000**



Elmer Wachtel (1864-1929), *The California Coast*. Oil on canvas, 40 x 60 in., signed lower right with artist's device: 'Wachtel'. Courtesy Bonhams. **Estimate; $100/120,000**

LOS ANGELES, CA

BONHAMS

MARCH 17

California and Western Art

On March 17, Bonhams will host its *California and Western Art* sale with a strong selection of paintings and sculptures hitting the market. The standout of the auction is Frederic Remington's bronze *The Broncho Buster*, which was modeled in 1895 and cast around 1902. This work, coming from the estate of Barron Hilton, features a brownish-black patina and measures 23¾ inches high. It has a presale estimate of $300,000 to $500,000.

Known for their California Impressionist offerings, the auction house also brings to market Elmer Wachtel's *The California Coast*, which is expected to sell between $100,000 and $120,000. Another coastal scene in the auction is Arthur Grover Rider's *Bringing in the Boat*, which has an estimate of $80,000 to $120,000. The image shows a man pushing a boat up from the ocean to the beach.

Joseph Raphael's *Working in the Fields* (est. $40/60,000), which shows the artist's affinity for painting local workers picking seasonal crops, is another notable piece.

GREAT FALLS, MT

C.M. RUSSELL MUSEUM

MARCH 21

The Russell Live Auction

The Russell returns March 19 to the C.M. Russell Museum in Great Falls, Montana, as part of the citywide *Western Art Week*. The centerpiece of the event is *The Russell Live Auction*, which takes place March 21 at 5 p.m. The sale will feature a mixture of art from contemporary artists and historic works from some of the top names in Western art, including nine by Charles M. Russell that range from oils and watercolors to bronzes and illustrated letters.

The highlight of the Russell works is *Following the Buffalo Run*, a major oil from around 1894 that is estimated at $1.5 million to $2 million. The work shows a Native American woman on horseback on the plains with a child on her back and small pony by her side. Other prominent lots are Thomas Moran's 1899 oil *Green River in Wyoming* (est. $750/950,000) and Eanger Irving Couse's *Indian by Firelight* (est. $75/125,000).

"We're thrilled to have the Moran because it represents



Thomas Moran (1837-1926), *Green River in Wyoming*, 1899. Oil, 10⅜ x 14 in. Courtesy C.M. Russell Museum. **Estimate: $750/950,000**



T. Worthington Whittredge (1820-1910), *Near Bernardsville, New Jersey*. Oil on canvas, 9¾ x 16 in., signed lower left: 'W. Whittredge'; inscribed with title canvas verso. Courtesy Brunk Auctions. **Estimate: $12/18,000**



Robert Kennedy Abbett (1926-2015), *Stone Wall Surprise – Britany + Grouse*. Oil on board, 20 x 30 in. Courtesy Eldred's. **Estimate: $18/22,000**

one of his great calling cards when it comes to subjects—the Green River in Wyoming. Masterpieces of this subject matter, and at much greater size, have drawn some incredible prices over the years. This is a strong piece but at a modest size," says Duane Braaten, director of art and philanthropy at the C.M. Russell Museum. "And with the Couse piece, it represents the really wonderful collection of Taos works we have, which also includes some important works by Joseph Henry Sharp."

ASHEVILLE, NC

BRUNK AUCTIONS

MARCH 27-28

Premier Auction

A full range of American paintings will be presented during Brunk Auctions' *Premier Auction* held March 27 and 28 in Asheville, North Carolina. According to the auction house's American paintings specialist Nan Zander they are "proud to offer a classic Harnett still life, a luminous Whittredge, a collection of Herzogs including a stunning Everglades image, a lovely Pennsylvania Impressionist pastel by Hugh Breckenridge, a Capri Haseltine and many others."

The top lot of the category is William Michael Harnett's 1881 work *Still Life with Jug, Bread and Newspaper*. Estimated at $30,000 to $50,000, the painting is classic to the artist's hand and should have wide appeal. Three landscapes should also entice collectors: T. Worthington Whittredge's *Near Bernardsville, New Jersey* (est. $12/18,000), and two by Southern artist Maud Gatewood that are estimated at $20,000 to $25,000 each.



William Michael Harnett (1848-1892), *Still Life with Jug, Bread and Newspaper*, 1881. Oil on canvas, 10 x 8 in., signed upper left: 'WMHarnett/Munchen 1881'. Courtesy Brunk Auctions. **Estimate: $30/50,000**

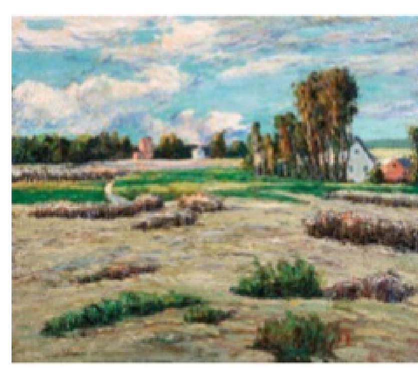
EAST DENNIS, MA

ELDRED'S

APRIL 24-25

Spring Sale

Eldred's *Spring Sale*, held April 24 and 25, includes an array of paintings that range from maritime scenes to landscapes. One of the standouts is a pastoral landscape, probably France, by Ernest Lawson, which is estimated at $20,000 to $30,000, while *Stone Wall Surprise – Britany + Grouse Surprise* (est. $18/22,000) by Robert Kennedy Abbett is leading the sporting art segment of the sale. There are also wildlife scenes by Aiden Lassell Ripley and a fishing scene by George Inness Jr. hitting the market. In the maritime category, collectors can expect works by Edward Moran and pieces by Antonio Nicolo Gasparo Jacobsen including a portrait of the steamship "City of Rome" is estimated at $7,000 to $10,000. There will also be four fishing-related pieces hitting the market from Charles Drew Cahoon that range in estimate from $1,000 to $1,500 up to $5,000 to $7,000. ■



Ernest Lawson (1873-1939), *Pastoral landscape, likely France*. Oil on canvas, 20 x 30 in. Courtesy Eldred's. **Estimate: $20/30,000**

Going Out with a Bang

Several lots shattered their estimates at Freeman's American Art & Pennsylvania Impressionists sale, the last to be held at its historic Chestnut Street location

Freeman's saw another immensely successful run at its *American Art & Pennsylvania Impressionists* auction, making over $2.4 million in total sales from its more than 150 lots of fine art. Pieces in the sale included paintings, drawings, watercolors and prints by noted American artists like Mary Elizabeth Price, whose *Hollyhocks and Delphinium Screen* reached $112,500 off a high estimate of $80,000. A number of the top lots in the sale sky-rocketed past their initial estimates, with particularly stellar results in the Pennsylvania Impressionists category. The number one lot went to Daniel Garber's oil *By the River*, a prime example of a Pennsylvania Impressionist piece, which sold for $250,000 (est. $200/300,000).

"I was delighted with the response to our very last auction of *American Art & Pennsylvania Impressionists* held in our Chestnut Street location," says Freeman's chairman Alasdair Nichol. "It was a packed-to-capacity room with many active bidders during the highly popular Pennsylvania Impressionist section, a field in which Freeman's continues to lead the market."

The work of Romare Bearden also saw superb



Daniel Garber (1880-1958), ***By the River.*** Oil on canvas, 28⅛ x 30⅛ in. in its original frame, signed bottom center: 'Daniel Garber'. **Estimate: $200/300,000 SOLD: $250,000**



Romare Bearden (1911-1988), *New York Scenes,* 1979. Set of 23 watercolors on paper, including some with pencil, collage and mixed media, all pencil signed. **Estimate: $20/30,000 SOLD: $156,250**



Louis Rémy Mignot (1831-1870), *Incense Breathing Morn. – Gray's Elegy.* Oil on canvas, 16 x 22 in., signed and dated bottom right: 'M. | 68'; also with London preparer's stencil verso and titled on label verso. **Estimate: $40/60,000** **SOLD: $150,000**



Mary Elizabeth Price (1877-1965), *Hollyhocks and Delphinium Screen*, ca. 1925. Oil with gold and silver leaf on Masonite, 72 x 36 x 15 in., signed in a cartouche bottom right: 'M. ELIZABETH PRICE'. **Estimate: $50/80,000** **SOLD: $112,500**



Romare Bearden (1911-1988), *Sunset (Mysterious Woman)*, 1980. Collage and mixed media on fiberboard, 14 x 18 in., titled, signed and dated on verso: '1981 Romare Bearden'. **Estimate: $12/18,000** **SOLD: $96,875**

results—the number two lot of the sale was a set of 23 watercolors, *New York Scenes*, that demolished its $30,000 high estimate when it sold for $156,250. Bearden's collage and mixed media piece *Sunset (Mysterious Woman)* achieved $96,875 (est. $12/18,000). In addition, *Winter Along the Delaware Valley* by Fern Isabel Coppedge hammered at $81,250 (est. $40/60,000), among other prominent lots by Coppedge. More than doubling its high estimate of $60,000 was Louis Rémy Mignot's *Incense Breathing Morn. – Gray's Elegy*, selling for $150,000.

Freeman's next *American Art & Pennsylvania Impressionists* sale will take place at the auction house's new flagship location at 2400 Market Street in Philadelphia. ■

TOP 10 SALES

FREEMAN'S, AMERICAN ART & PENNSYLVANIA IMPRESSIONISTS, DECEMBER 8, 2019 (INCLUDING BUYER'S PREMIUM)

ARTIST	TITLE	LOW/HIGH EST.	SOLD
DANIEL GARBER	BY THE RIVER	$200/300,000	$250,000
ROMARE BEARDEN	NEW YORK SCENES	$20/30,000	$156,250
LOUIS RÉMY MIGNOT	INCENSE BREATHING MORN. – GRAY'S ELEGY	$40/60,000	$150,000
MARY ELIZABETH PRICE	HOLLYHOCKS AND DELPHINIUM SCREEN	$50/80,000	$112,500
ROMARE BEARDEN	SUNSET (MYSTERIOUS WOMAN)	$12/18,000	$96,875
FERN ISABEL COPPEDGE	WINTER ALONG THE DELAWARE VALLEY	$40/60,000	$81,250
NORMAN ROCKWELL	STUDY FOR BOY READING HIS SISTER'S DIARY	$30/50,000	$68,750
EDWARD WILLIS REDFIELD	THE HILL COUNTRY	$50/80,000	$68,750
ROMARE BEARDEN	EMPRESS OF THE BLUES	$20/30,000	$56,250
FERN ISABEL COPPEDGE	DECEMBER SUNSHINE	$30/50,000	$56,250

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